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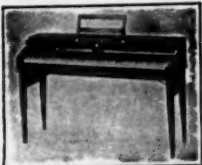
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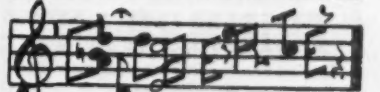
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## "THE CANTERBURY PILGRIMS" THURSDAY, MARCH 8

Metropolitan Repertoire for the Rest of the Week

General Manager Gatti-Casazza who, since assuming the direction of the Metropolitan Opera Company, already has produced four operas in English by American composers, yesterday announced the première of the fifth, "The Canterbury Pilgrims," for Thursday evening, March 8. The work is in four acts, with music by Reginald de Koven and book by Percy MacKaye. Artur Bodanzky will conduct the performance.

The cast will be as follows:

Chaucer	Johannes Sembach
The Wife of Bath	Margaret Ober
The Prioress	Edith Mason
The Squire	Paul Althouse
King Richard II	Albert Reiss
Johanna	Marie Sundelius
The Friar	Max Bloch
Joannes	Pietro Audisio
The Knight	Robert Leonhardt
Man of Law	Robert Leonhardt
The Miller	Basil Ruysdael
The Herald	Ricardo Tegan
The Host	Giulio Rossi
Two Girls	Minnie Egner, Marie Tiffany
The Pardoner	Julius Bayer
The Summoner	Carl Schlegel
The Shipman	Mario Laurenti
The Cook	Pomilio Malatesta

The repertoire for the rest of the week is as follows: Monday, March 5, "Tristan"; Wednesday, March 7, "Thais"; Friday afternoon, March 9, special "Carmen" matinee (Farrar, Martinelli, Whitehill); evening, "L'Elisir d'Amore"; Saturday, March 10, afternoon, "Francesca da Rimini"; evening, to be announced later.

### Another Operatic Shipwreck

This has been a bad season for impresarios of the operatic variety. The list of small companies which have given up the ghost since last fall is increased by one through the addition of the Mancini Opera Company. The company started its career this year with a very successful short season in Tampa and Key West but, moving out onto the troubled waters of the Caribbean, it was soon astray amidst fog and darkness, as the poet might have said, and at last ran upon the rocks—financial and political, presumably—though the report which reached the MUSICAL COURIER did not state the exact location of said rocks. There were several American singers with the company, including Richard Bunn, baritone, and Alfred Kaufmann, bass, who are now headed this way once more.

Revolutions and other amusements are a trifle too popular round about the Spanish Main this year for the health of that delicately nurtured plant, grand opera.

### Thibaud to Return Next Season

Notwithstanding the risks which surround ocean travel at the present time, Jacques Thibaud intends to return to France in April to spend the summer at his home. He will, however, return in October for the entire season of 1917-18 and, as this year, will be under the management of Loudon Charlton.

In May, 1916, because of injuries received in an automobile accident while on duty, Mr. Thibaud was exempted from military service for one year. A French law passed since then required him, with thousands of others who had received leaves of absence, to report for a new physical examination, which he did at the French Consul in New York. After a thorough examination by two doctors he was officially certified as free from all further military service for life, so that his future musical plans will be safe from interruption.

### Illinois State Civil Service Commission Seeks a Voice Teacher

On April 7, 1917, the Illinois State Civil Service Commission will hold assembled examinations at Anna, Carbondale, Charleston, Chicago, Danville, DeKalb, East Moline, East St. Louis, Elgin, Jacksonville, Kankakee, Lincoln, Macomb, Mt. Vernon, Normal, Peoria, Pontiac, Rockford, Springfield and Urbana to provide an eligible list for the position of voice teacher. This means a starting salary of \$50 a month and full maintenance with possibility of later increase to \$150 a month and full maintenance. Open to citizens of Illinois over twenty-one years old. Openings in this position ordinarily occur at the end of each school year.

In general the examination will consist of the following parts estimated as indicated: Training and experience (4); special subjects, including questions on knowledge of music, methods of instructing in vocal music and management and development of groups for chorus work (6).

Candidates must make an average grade of sixty-five or more on the special subjects.

The duties of the position involve giving instruction in vocal music, requiring education equivalent to High School graduation, with ability and experience as a musician and teacher of vocal music. Openings in this position may occur in such institutions as School for the Blind, Jacksonville; Soldiers' Orphans' Home, Normal Training School for Girls, Geneva, and St. Charles School for Boys.

Applications must be on file in Springfield before 5 p. m., March 31, 1917. Application blanks may be secured by

addressing the State Civil Service Commission at Springfield, Ill., or at room 602, No. 15 South Market street, Chicago.

### DEGREE CONFERRED ON STOKOWSKI

University of Pennsylvania Honors the Young Conductor and Himself

The annual meeting of the University of Pennsylvania Alumni Association was held in the Academy of Music on Thursday afternoon, February 22. On this occasion the degree of Doctor of Music was conferred upon Leopold Stokowski, conductor of the Philadelphia Orchestra. Conductor Stokowski was the recipient of many congratulations from his musical friends and the honor conferred upon him meets with the unqualified approval of all who know him.

### MME. SCHUMANN-HEINK HURT

Her Motor Hit by Street Car in St. Louis

A motor accident befell Mme. Schumann-Heink in St. Louis last week, when a street car crashed into her automobile. The diva suffered from two broken ribs, minor injuries and shock, but at this moment is resting comfortably and reports herself (in answer to a MUSICAL COURIER wire) as already on the road to rapid recovery.

She has decided, however, to abandon all her spring dates in order to be in perfect physical form again before singing, and does not expect to resume professional work again before July.

### CHICAGO OPERA FOR NEW YORK

It is learned that the Chicago Opera is contemplating a season of one month in New York late next winter. Only French opera is to be given during the engagement here.

### Joseph Bonnet an Honorary Member of the A. G. O.

On Monday evening, February 26, at the Old First Church, New York, Joseph Bonnet, the distinguished French organist who is now visiting America, gave a recital complimentary to the American Guild of Organists, a full account of which will appear in next week's MUSICAL COURIER. After the recital there was a reception in honor of Mr. Bonnet. Walter C. Gale, organist of the Broadway Tabernacle and warden of the Guild, made an address, conferring upon Mr. Bonnet honorary membership in the American Guild of Organists, an honor which had been voted him unanimously by the council of the Guild.

### Ferrari-Fontana for South America

Edouardo Ferrari-Fontana, the tenor, who now is in New York, but has not sung here since his appearances last season with the Metropolitan, has been engaged for fifteen appearances (covering forty days) at the Colon Theater, Buenos Aires. He will make his debut May 25, on National Independence Day. The singer is a great favorite in South America, where he was heard in former seasons at the brilliant Buenos Aires representations held there annually. On the present occasion Ferrari-Fontana will sing the roles of Tristan and Tannhäuser.

### Caruso for Concert Next Season?

There is a strong suspicion, notwithstanding certain denials, that Enrico Caruso will not be heard at the Metropolitan next season with the regularity which has always characterized his appearances; that, on the contrary, a considerable portion of his time will be devoted to a very extensive concert tour through the United States. Ippolito Lazzaro, as was long ago stated in the MUSICAL COURIER, and also denied from various sources, will be added to the staff of tenors at the Metropolitan.

### Gerhardt Under Mayer's Management

Daniel Mayer, the New York manager, announces that Elena Gerhardt, the famous singer of German Lieders, will be under his exclusive direction for her season in America, 1917-1918. Miss Gerhardt had established a great popularity for herself in Great Britain before the war, and all of her tours there were managed by Mr. Mayer from his London office.

### Mary Garden's Concert Tour Off

The MUSICAL COURIER learns that Miss Garden has cancelled the spring concert tour which had been booked for her by R. E. Johnston, of New York, and expects to leave New York today (March 1) on her way to her home in France.

### Bechstein-Wigmore

The old Bechstein Hall, in London, has reopened its doors under the new name of "Wigmore Hall." Pianos of all makes will be heard from its platform.

## JASCHA HEIFETZ COMING

Haensel and Jones to Manage His First American Tour

Jascha Heifetz, the young Russian violin virtuoso whose work in Russia has proclaimed him as one of the foremost living violinists—and this in spite of the fact that he is not yet out of his "teens"—will arrive in America on November 1, 1917. This brilliant young artist is by no means unknown to musicians in this country. There are few Americans who have traveled who have not heard of Jascha Heifetz and his marvelous artistry.

The first engagements of the great Russian boy-artist have already been arranged for by Dr. Walter Damrosch, leader of the New York Symphony Orchestra. His first New York orchestral appearance will be with that orchestra, and he will also tour with it to Philadelphia, Baltimore and Washington. He will be under the exclusive management of Haensel and Jones.

### Opera at Columbia University

It is announced that when Columbia University (New York) starts its summer session of six weeks next July, the institution will include in the program of the course a short season of grand opera under the auspices of the Department of Choral and Church Music. Professor James C. Egbert, who is the general director of the summer session, has entrusted the musical management of the contemplated operatic innovation to Edouardo Petri, head of the chorus school of the Metropolitan Opera House. Mr. Petri says that he will endeavor to engage the best available artists for his performances, and that far from barring American talent, he will consider it with preference if it is of the first rank. Up to the present, while a certain general repertoire has been decided upon, the specific operas have not been selected. The chorus and orchestra are to be chosen from the forces of the Metropolitan. The operas will be given in the Columbia University gymnasium, which accommodates about 2,500 persons. Special scenery will be painted.

This is the first time an American university has ever tried to give grand opera within academic walls. Professor Egbert says that his interest in the undertaking lies in his desire to furnish to the summer students educational opportunities which usually can be had in New York only in the winter months. As in previous years, solo concerts, choral performances and other musical events also will take place at Columbia this summer.

### Young English Composer Killed

(From London Music)

We have already had occasion to refer to the loss of Private Willie B. Manson, killed in action on July 1 last, who before the war was one of the most promising students at the Royal Academy of Music. Only nineteen years of age, he was made a sub-professor of composition at the institution; and at the Duke's Hall last month a concert consisting principally of works from his pen was given as a tribute to his memory by the authorities. The main feature of the program was an unfinished trio for piano, violin and cello, in which a healthy and accomplished talent was unquestionably revealed, and the songs showed sincerity and individuality. It is not often that so young a composer has shown such maturity of feeling in his work.

### Lubowska to Tour South America

Lubowska, the Futurist danseuse, who came to this country originally with the Russian Ballet and has been dancing since then in various New York theaters and cabarets, will take her own company of dancers and pantomimists throughout South America this spring and summer. The troupe is to leave New York in March, and will appear in Rio de Janeiro, Montevideo, Buenos Aires, Valparaiso, etc. The tour is under the direction of Carle E. Carlton, and the press representative will be Beulah Livingstone. Among others in the company are Marshall Hall, Louise Sterling, Katharine Bradley and Willard Foote.

### Albert Spalding in Havana

Albert Spalding, who scored such an enormous success in Havana, Cuba, last year, has just played another very successful engagement in that city. He appeared at a series of three concerts, all of them given to sold out houses. The enthusiasm of the audience was unbridled. The success of Spalding was shared in by Loretta del Valle, the soprano, and Andre Benoist, the very artistic accompanist of the Spalding concerts. The Havana newspapers outdid themselves in superlative expressions of praise for the trio.

### Gemünder Sale Continues

August M. Gemünder, the sole surviving partner of Gemünder & Sons, says the liquidation sale is going on finely. By order of the court this sale is proceeding, that the former partnership may be closed up. It furnishes a splendid opportunity for such as seek violins, cellos and other musical instruments, as well as strings and all the appurtenances of the extensive business.



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## COMEDIE-FRANCAISE DIRECTOR PUTS A "DOM" INTO "DON JUAN"

Celebrated Hero Enjoys Legal Change of Name—New Subscribers' Foyer  
Opened at the Opéra—Reyer's "Sigurd" Revived

30 Rue Marbeuf (Champs-Élysées),  
Paris, January 25, 1917.

### Paris Concerts and Opera

At the Lamoureux Concerts Camille Chevillard conducted in 1904 the first auditions of Vincent d'Indy's "Deuxième Symphonie." This season at the Concerts Colonne-Lamoureux Gabriel Pierné has not neglected to make this magnificent work a part of his program. The "Second Symphony," in B flat, is emotional within intellectual limits, rigorously adhering to recognized musical rules and form, but with a richness of detail and invention quite exceptional. With the "Prélude de l'après-midi d'un Faune" of Debussy the public was able to appreciate French delicacy of construction superposed on a marvel of musical solidity. The program further included the "Patrie" of Bizet and "Petrouchka," admirably executed, with a first audition of fragments from the lyric drama "Le Cloître," in which Michel-Maurice Lévy has expressed forcibly the bitterness of Emile Verhaeren's poem. M. Ghasme, of the Opéra-Comique, sang them faithfully.

M. Pierné's second program was composed of the Schumann overture to "Manfred," Beethoven's "Seventh Symphony" (A major), César Franck's "Éolides," Berlioz's "Roméo et Juliette" with a first performance of Mme. Simon's "Étude Symphonique" for piano and orchestra.

### At the Opéra

Admirers of Vincent d'Indy's music requested the Opéra management to give some of the master's works. In consequence of that request, "L'Etranger" is to be given this Thursday evening, interpreted by Germaine Lubin and M. Huberty. M. d'Indy will himself direct the representation of his fine work.

### Massenet's "Cid" Revived

Massenet's "Cid" has re-appeared at the Opéra. The grand historical drama has received all Massenet's richness of composition and lucidity of ideas. The present interpretation is of the highest artistic value. Mme. Bréval, Mme. Bugg as Chimène and the Infanta. MM. Franz, Delmas and Noté are in the principal rôles.

### The New Stravinsky Ballet

"Les Abeilles," the new ballet of Igor Stravinsky, as given at the Opéra, is a most fascinating hive of human bees over whom Mlle. Zambelli, the prima ballerina, reigns an exquisite and seductive queen. The eye is charmed with the fairy vision and the ear captivated by floating sounds of gayest harmonies. The orchestral effects are unexpected, ingenious and of infinite variety. The ballet is as delightful and as short, too, as a midsummer's night. The ballet was preceded by a masterful representation of "Rigoletto" under the direction of the Italian maestro Arturo Vigna, the principal artists being Mmes. Campredon and Arné, M.M. Laffitte, Noté and Gresse.

The Parisian public is offered a varied choice for the last week of January at the Opéra. The chef-d'œuvre of Delibes, "Coppélia," danced by Mlle Aida Boni; "L'Etranger" (V. d'Indy), "Samson et Dalila," "Les Abeilles" (the new Stravinsky ballet), and the most popular opera of the repertoire, Gounod's "Faust."

Jacques Rouché has reason to be proud of the devoted collaboration of artists and choruses and all concerned in the overcoming of obstacles to the present production of operas. The "Cid" was a triumphant proof of good will which insured success. "Messidor" will shortly be given, the composer, Alfred Bruneau, himself actively superintending its preparation.

### At the Opéra Comique

Mlle. Clavel made a brilliant début in Massenet's "Sapho." Yvonne Brothier won the favor of the public in "Mireille," sung with remarkable art and charm, displaying musical knowledge of no ordinary caliber. Mlle. Delécluse, a Conservatoire lauréate, will shortly appear in "Werther."

The new ballet "Elvya" of Mme. Mariquita and M. Ricon, to M. Picheran's music, will be interpreted by Mles. Sahary Djeli and G. Delmarès, following "La Tosca." Mme. Mariquita has arranged a special dance for Mlle. Douga, the Hindoo, which will be given in the ballet of the opera "Mârout." "Mârout" will be presented under the direction of the composer, Henri Rabaud, in presence of the managers and artists of the big theaters of Italy and South America which are producing "Mârout" this winter.

### At the Trianon-Lyrique

The operetta "Let Petit Chaperon Rouge" (Little Red Riding Hood), by Blum and Toché, is taken from Perrault's fairy tales, and was set to music as long ago as 1885 by Gaston Serpette. The charming operetta had a great success at the Nouveautés. The Trianon has scored a great triumph in its reproduction of "Let Petit Chaperon Rouge." Suzel Lancry in the rôle of Denisetta both sang and acted well, and with the other artists won hearty applause.

The orchestra, conducted by M. Tolet, did full justice to the musical score.

### New Foyer Opened at the Opéra

The Opéra abonnés have been able to inaugurate the new foyer. This new "foyer du chant" has been furnished in the style of the period when Garnier planned the building, and is hung with engravings recalling the great artists who have passed away. The portraits of celebrated artists adorning this new foyer at the Opéra have been artistically arranged by M. Banès, the erudite administrator of the

Opéra library. The portraits have been chosen from the library collection.

### Introducing "Dom" Juan

The Comédie-Française announces "Dom Juan ou le Festin de Pierre." There need be no cause for uneasiness that the director Emile Fabre, can no longer spell. He is only punctiliously correct. The seventeenth century "Festin de Pierre" in the editions of the time adopted the Latin Dom (inus) instead of the Spanish Don. Modern editors of Molière are of opinion that the "Dom" he so employed should be retained for French pieces of that period and "Don" for Spanish, or in modern writers. The Comédie-Française in reproducing "Don Juan" has judged fit to introduce some music. Not that of Lully, the contemporary collaborator of Molière, which would have been absolutely in the notes, but that of Mozart. In the same way the music of Mendelssohn is preferred to that of Jean Baptiste Moreau for "Athalie" when given at the National Theater.

### Niemann at Paris

Writing of "Don Juan" brings to mind the figure of Albert Niemann, the celebrated tenor who recently passed away at the age of eighty-seven. It is well remembered here that Wagner himself requested Niemann to interpret the rôle of "Tannhäuser" at the Paris Opéra in 1861, its first representation in the French capital. Albert Niemann has interpreted at the Berlin Opera nearly all the big Wagnerian rôles, for which physically he was splendidly adapted, perhaps more than by his dramatic and vocal talent.

### Reyer's "Sigurd" Revived

At the Palais de Glace, Reyers' opera "Sigurd" was given with the following splendid distribution of parts: Eva Grippon, from the Metropolitan Opera, New York, and Berthe Soyer; M.M. Moisson and Paty, from the Opéra; Hilda Roosevelt and M.M. Gilles and Guillot, from the Opéra-Comique. The success attending the two festivals of César Franck music at the Palais has decided the management to organize a third festival with a new program for Sunday, January 28.

COMTE DE DELMA-HEIDE.

### Eddy in Western Blizzards

Clarence Eddy, the celebrated organist, encountered such blizzards in and around the Northwest that it upset his schedule. He writes he lost hours waiting for trains, two dates having been rearranged. He played in New Ulm and Mankato, Minn., February 12 and 13, then went to Chicago, and played in Atlanta, Ga., at the Auditorium, February 18. Negotiations are in progress for appearances in Florida, also Janesville and Watertown, Wis. February 26 he plays at the First M. E. Church, Cleveland, Ohio; February 27 at the Broadway M. E. Church, Middletown, Ohio. Of recent appearances papers of the Middle West say in part:

A musical event which carried with it absolute artistry and the elements which conspire to make an occasion impressive to a notable degree was the organ recital given last evening by Clarence Eddy at the Second Congregational Church before a very representative musical audience. Rockford College arranged an entertainment course this year for which they chose three American musicians of international reputation and in securing Mr. Eddy as one of the artists they brought to the city a man honored at home and abroad, an organist of masterful attainments and one to whom Rockford was happy to give an enthusiastic welcome. Many were detained by the extreme cold but the splendid audience that assembled gave cordial greeting which amounted to an ovation. From the prelude and fugue on the name of B-A-C-H, to the final number, the audience listened with rapt attention, knowing that a master mind was interpreting the varied numbers with rare virtuosity. A sonata in A minor by Felix Borowski, musical critic of the Chicago Herald, attracted a special attention for the familiar name of its composer and its intrinsic musical value; and again the "Variations de Concert" by Joseph Bonnet was of supreme interest since he has been proclaimed the successor of the late Alexandre Guilmant, the most eminent of the French organists. Another of the distinguishing numbers was the "Allegro con fuoco" by Auguste de Boeck, a brilliant concert piece which displayed the technique of the organist and completed the recital program. The years have but tended to ripen his powers and to bring to splendid fruition the gifts with which he was endowed.—Rockford (Ill.) Morning Star.

There was about the selections from their works played by Mr. Eddy, a distinction, an elegance, an unmistakable musical aristocracy that the commonplace though melodious and often pleasing efforts of most of the modern writers of organ music simply do not possess. The difference in imaginative quality between Couperin's simple and satisfying "Soeur Monique," Martini's daintily, ballet like "Gavotte" (charmingly played by Mr. Eddy) and, for instance, H. A. Wheelton's "Evening Chimes," and Percy E. Fletcher's "Fountain Reverie" was very marked. The attractiveness of the latter examples is undoubted, but also undoubted is its superficiality. Mr. Eddy is an organist of notable skill, whose style of playing is distinguished by a classic reserve and refinement. His varied and interesting recital was greatly enjoyed.—St. Paul Pioneer Press.

### Haensel and Jones Artists

Margarete Matzenauer, the Metropolitan prima donna, will sing with the Philadelphia Orchestra in its home city on November 2 and 3 next.

Tsianina, the well known Indian soprano, will sing at the Spartansburg Music Festival, Edmon Morris, musical director, on May 17 next, in a special program to be announced later.

The famous Cherniavskys—Leo, violinist; Jan, pianist, and Mischel, cellist—shortly to leave New York for their Australian tour, will start on their American tour from the Pacific Coast. From October 1 they will play their way through California, Utah, Colorado, Oklahoma, Texas, Louisiana, Mississippi, Tennessee, Kentucky, West



Virginia, to reach New York in time for their first recital at Carnegie Hall on December 29 next.

Contracts have been closed for the appearance of Arthur Middleton, the Metropolitan basso, next season at Boston, Providence, Worcester, Springfield and Pittsburgh, in an important series of concerts, the details of which will be announced shortly.

Paul Althouse, the American tenor of the Metropolitan Opera Company, will appear on April 9 in Brooklyn, at the concert of the Mundell Choral Club.

The opinion of Harold Henry's piano playing, recorded by Dr. Stewart, the head of the English department at the Sam Houston Institute, in the Huntsville (Tex.) Item recently, is worthy of this young American pianist. In part it reads:

The piano recital of Harold Henry was the leading artistic event of the season. If silent admiration be a sincere tribute to genius, then genius was there, for the audience sat breathless through a well balanced program. Of Mr. Henry's musicianship and skill it is unnecessary to speak, yet it seems pertinent to recall his wonderful smoothness in the running passages and the lovely singing tone which characterizes his work. His visit was a source of especial inspiration to the piano students of the town, who went en masse to hear him.

The American tenor of the Metropolitan Opera House, Paul Althouse, received an interesting critique from the Harrisburg Telegram on the occasion of his appearance in that city with the New York Symphony Orchestra. Of Mr. Althouse's "Celeste Aida" that paper said:

There are tenors who make of this aria a noisy, sensuous and nasal monstrosity, and the people applaud it, thereby encouraging the growth of what has become a vocal disease and a deterioration of artistic singing. Mr. Althouse sang the aria as it was always intended it should be sung—with rapture certainly, but with a respect and reverence, and an exaltation of the subject that lifted it immediately out of the commonplace and tawdry and put it in the realm of refinement and chastity. He has a voice of rare charm and power. He has a winning personality, intelligence, poise and artistic perception.

Christine Miller, the increasingly popular American contralto, is facing a list of thirty-five concert engagements to be filled before the end of March. They will take her through a Canadian Province and the States of New York, New Jersey, Pennsylvania, West Virginia, Georgia, Florida, Tennessee, Ohio, Indiana, Louisiana, Iowa, Wisconsin, Minnesota and South Dakota.

### Molly Byerly Wilson in San Diego

Comments of the San Diego, Cal., press on the recital appearances there of Molly Byerly Wilson, the contralto, are as follows:

An organ of rare loveliness.  
High B flat of splendid dramatic brilliancy.  
Finely and evenly developed registers.  
Enunciation a delight.  
Praiseworthy musicianship.  
A rich, luscious mezzo contralto.  
Sings with intensity and intelligence.  
Great richness and depth throughout entire compass.  
Rich, pleasing sonorous contralto.  
Unusual brilliancy in higher register.  
Voice and art enjoyed exceedingly.  
Success absolutely unqualified.

### EMERSON WHITHORNE, COMPOSER

Emerson Whithorne is a young American composer whose work is just becoming to be appreciated at its true value. This winter his "Shy One" (Schirmer) is being used on a great many recital programs, although this is the first season it has been out. It is a charming song, simple, yet original and in exquisite taste. Further it is extremely effective for a program number. Another new song of his, also issued by Schirmer, is "Hototogisu—the



Photo by Aimé Dupont.

EMERSON WHITHORNE

Cuckoo," which is an extremely interesting and singable little number with decidedly exotic atmosphere. Mr. Whithorne also made a little sketch for piano out of this material and it is charming in effect. Another number for piano is "The Rain," very original in its effect. This number is being played on February 25 by the St. Louis Symphony Orchestra in its original form of a short sketch for

orchestra. Still another piano number is "La Nuit," of decided originality and modern harmonic feeling, dedicated to Leopold Godowsky and played by him in several of his recitals this season. The three charming old English tunes arranged with such clever musicianship for violin and piano and also issued by the same house have already been reviewed in the MUSICAL COURIER.

Other compositions by Mr. Whithorne, which come from earlier years, is a characteristic number for piano, "The Gate of Memory," after the picture of G. D. Rossetti. This, like most of Mr. Whithorne's work, strikes a modern and original note in harmony without going to the ridiculous extreme of the ultramodernists or indulging in the already rather stale formula of the French school. There is also a "Sylvan Song," a charming number, originally published by Elkan of England and now like "The Gate of Memory" handled for this country by G. Ricordi.

Mr. Whithorne's time is almost entirely taken up with his duties as executive editor of the Progressive Series of Piano Lessons for the Art Publication Society of St. Louis, but it is to be hoped that he will find more opportunity for composition, for his works are among the few now being turned out in America that are most decidedly worth while.

### Tilly Koenen, Warm Voiced Contralto and Lieder Singer

Tilly Koenen is not only a singer; she is a woman whose culture is many sided; hence her artistic virtues are not limited to the outpouring of her God given, glorious contralto voice, she possesses the powers of boldly conceived and broadly sketched interpretations. Miss Koenen strikes familiar chords with new and unconventional utterance, and paints her vocal poetic pictures with delightful ease and breadth. Yet the note of subtlety is rarely absent from these convincing delineations offered by a prima donna peerless among vocalists of the domain in which she reigns supreme. The Dutch contralto is an artist who keeps and holds her audiences.

Miss Koenen boasts the talent of being a program maker ne plus ultra. She divines the tastes and preferences of mere humans musically inclined, and her programs reflect the esthetic instincts and extraordinary accomplishments of an active and keen minded woman. Hundreds of appreciative letters received by her bear witness to all her gifts.

### Belle Godshalk Singing American Songs

A list of those singers who are singing successfully American songs must necessarily include the name of Belle Godshalk, soprano. Among those which Miss Godshalk is introducing with unvarying success and ever increasing popularity are Mary Turner Salter's "Her Love Song," Cadman's "He Who Moves in the Dew" and Kramer's "There Is a Garden in Her Face."

### Other St. Louis Newspaper Critics Write About

## YSAYE

#### BELGIUM'S TRAGEDY REFLECTED IN MUSIC AT YSAÏE'S CONCERT.

NOTED VIOLINIST SHOWS EFFECT OF WAR'S  
HORRORS IN HIS ART—CONDUCTS THE  
ORCHESTRA.

BY HOMER MOORE.

Eugen Ysaÿe, one of the most famous violinists in the history of music, appeared as the soloist at the Symphony concert at the Odeon yesterday afternoon.

Since this great artist was here last, his country—Belgium—has been desolated by war; his fortune, accumulated by great industry during many years, has been entirely destroyed; the blood of his companions has been shed in defense of his country. That sorrow which can descend only upon a great soul has cast its shadow upon him and turned into night what should have been a brilliant day in the love and admiration of the millions who have listened to the songs he has sung upon his violin.

Some time ago we heard Paderewski in the Odeon. His land has been desolated by the same war, and he, too, has suffered. The furrowed lines were to be observed upon his countenance, but there was in his eyes a look of dauntless courage and deep determination, and these were also to be observed upon the face of Ysaÿe, and in his eyes.

#### PLAYS VIVALDI'S CONCERTO.

It is a general opinion that greatness is frequently created by suffering. The intimate relationship between music, the deepest of all languages of emotion, and suffering was easily observable in the playing of these two great artists. Herbert Spencer says: "There is always some good in things evil," and out of that awful evil thrust ruthlessly upon two almost defenseless nations has come additional greatness to these apostles of the gospel of the divine art.

Ysaÿe played the concerto by Vivaldi, accompanied by string orchestra and organ, and also a "Romanza" by Beethoven, and the "Havanaisa" by Saint-Saëns.

The concerto is in five movements. In the second the soloist played con sordini, accompanied by the string orchestra and organ, and in the fourth movement—molto lento—he was accompanied only by the cello and organ. After the "Havanaisa," which, by the way, did not end the program, as Mr. Zach planned, he played as encores Chopin's waltz in E minor, Mrs. J. C. Sartelle, Mr. and Mrs. S. V. Brooks, Mrs. James Wilson, Mrs. Thomas E. Rowe, Mrs. Herbert L. Parker, Mrs. J. F. Schlaefly, Mrs. Derrick January, Mrs. D. B. Hussey, Mrs. Charles P. O'Fallon, Mrs. William Bagnell, Helen Goldstein, Mr. and Mrs. Benjamin Gratz, Dr. and Mrs. J. Campbell Smith, Mrs. A. L. Shapleigh, Geneva Crum, Mrs.

by Debussy. These pieces were reviewed two or three years ago in the columns of The Republic, and it is not necessary to add to or change anything that was said at that time. Those who have lived beside the ocean would probably question the fact that Mr. Debussy had ever seen it. Some might even suspect that he had never seen more than a glass of water, and that, possibly, with something in it.

The other orchestral number was a "Fantasie on a Popular Walloon Theme," by Theophile Ysaÿe, a younger brother of the violinist. It is a bright composition, easily understood and very enjoyable. It should be heard again, for it will tend to popularize the Symphony Orchestra. The most important feature of its performance was the fact that it was conducted by the violinist himself, and there were those among the audience who thought that the orchestra played with a spirit not usually observable. There may be some who did not know that in Belgium Eugen Ysaÿe is known not only as a violinist, but as a remarkable orchestra conductor.

Mr. Zach gave Ysaÿe a very capable and sympathetic accompaniment and conducted the orchestral number in his usual manner.

#### IN THE AUDIENCE.

The most fashionable audience at any afternoon event this season filled the Odeon. Every seat in all the boxes was occupied, and the parquet and balcony also were full of members of the ultra smart set.

Among those seen were:

Mr. and Mrs. John Fowler, Mrs. Charles W. Scudder, Mrs. W. C. Stribling, Mr. and Mrs. H. S. Potter, Mr. and Mrs. Huntington Smith, Mrs. Malcolm Thomas, Stella Wade Scullin, Mrs. F. V. Hammar, Florence Hayward, Mrs. Henry Wallace, Mr. and Mrs. James E. Smith, Mrs. Max Kotony, Mrs. J. B. Kehlor, Mrs. M. A. Carman, Mrs. Everett Pattison, Mrs. H. G. Myer, Mr. and Mrs. Herbert Cost, Oda Britton, Mrs. Henry C. Scott, Mrs. Henry S. Priest, Mrs. John Coulik, Margaret Gale, Dr. and Mrs. W. C. Bitting, Mrs. William S. Thompson, Mrs. Kennett Green, Mrs. Fred Bernaugh, Mr. and Mrs. Charles Galloway, Mrs. William H. Cocke, Dr. and Mrs. M. A. Goldstein, Dr. E. C. Vossanger, Mrs. J. P. Whiteside, Mrs. William A. Shoemaker, Sophie Sloan, Rita Maxon, Mary Lionberger, Mrs. R. McK. Jones, Judge Chester H. Krum, Mrs. H. G. Rumsey, Mrs. Walker Hill, Mr. and Mrs. David Mannes of New York, Mrs. L. G. Blackmer, Mr. and Mrs. J. C. Sartelle, Mr. and Mrs. S. V. Brooks, Mrs. James Wilson, Mrs. Thomas E. Rowe, Mrs. Herbert L. Parker, Mrs. J. F. Schlaefly, Mrs. Derrick January, Mrs. D. B. Hussey, Mrs. Charles P. O'Fallon, Mrs. William Bagnell, Helen Goldstein, Mr. and Mrs. Benjamin Gratz, Dr. and Mrs. J. Campbell Smith, Mrs. A. L. Shapleigh, Geneva Crum, Mrs.

Daniel G. Taylor, Mrs. Thomas H. Wright, Mrs. D. E. Calhoun, Mrs. Sterling Edwards, Mr. and Mrs. Howard Benoit, Mrs. George F. Steedman, Mrs. E. Lansing Ray, Mrs. John H. Douglas, Mrs. Charles McLure Clark, Mrs. William H. Lee, Mrs. A. D. Beane, Mrs. H. H. Langenberg, Mrs. John H. Holliday, Louise Espenschied, Dr. and Mrs. Harvey G. Mudd, Mr. and Mrs. H. B. Collins, Mrs. John T. Davis, Jr., Mr. and Mrs. J. L. Mauran, Mrs. Dwight F. Davis, Mr. and Mrs. Edward Malinckrodt, Jr., Mrs. Orian J. Willis, Mrs. George W. Simmons, Mrs. Breckenridge Jones, Mr. and Mrs. George D. Markham, Mrs. Walter Scott, Mrs. Ames Cushman, Mr. and Mrs. W. J. Lemp, Mrs. C. Norman Jones, Mr. O. F. Blake, Rhea Bile, Mrs. William D. Becker, Mrs. John O'Fallon Delany, Clara Wullner.—The St. Louis Republic, February 10, 1917.

#### LARGEST SYMPHONY FRIDAY'S AUDIENCE HEARS YSAÏE PLAY.

AMATEURS AND PROFESSIONALS ALIKE CHARMED BY BELGIAN VIOLINIST.

BY RICHARD SPAMER.

It was Eugen Ysaÿe's afternoon at the St. Louis Symphony Orchestra Concert yesterday and it will be Eugen Ysaÿe's night under the same auspices at the Odeon this evening.

Dr. Max Zach's tenth program, for perhaps the first time on record, takes on the character of a violin recital, all on account of the predominance, artistic as well as physical, of the Belgian colossus who fills all eyes with his figure and all ears with his sounds. Besides he essays the role of dirigent when, as a finale, he conducts his brother Theophile's "Fantasie on a Popular Walloon Theme," taking the place of Dr. Zach with indescribable aplomb.

For his own part of the afternoon, represented by the Vivaldi G minor concerto, with string, orchestra and organ, and two soli for violin with orchestra, Beethoven's "Romanza" in G, op. 40, and Saint-Saëns' "Havanaisa," op. 83, the immense audience, the largest Friday assembly on record, was much beholden to Ysaÿe.

The Vivaldi, delightfully "old style," with tonal gargoyles and elegiac locations in the warp and woof of it, had also an ecclesiastic cast in that much of the accompaniment proceeded from an organ played quite demurely by Frederick Fischer. The music here sounded for all the world as if some skilled prelates in a secluded garden in sunny Italy were regaling themselves with practice of the divine art, it was so placid, calm and serene.

Ysaÿe played the adagio in a prayerful attitude, which impressed many on its dramatic side. The Beethoven "Romanza" and the Saint-Saëns "Havanaisa," frequently given by

Fritz Kreisler, were welcomed like old friends at their first intonation.

#### A HIGH MOMENT ENSUES.

The latter was particularly effectively done and in a manner eloquent of the fact that neither Ysaÿe's left hand nor his bow hand had impaired their cunning.

However, this was not the high moment of the afternoon. Said instant arrived when, in response to importunate demands, the artist brought his piano accompanist, Monsieur Dambois, upon the stage and we heard the first notes of Vieuxtemps' "Ballade et Polonaise" in Ysaÿe's own reduction.

That was violinism with a capital V.

Better still was his presentation of what the fiddle sharps throughout the house deemed the best work of the afternoon, an amazingly florid and intricate playing of a Chopin waltz, again with much digital and brachial acrobatics demanded according to the Ysaÿean model. The most intent listeners here were the sixty and odd members of the orchestra's string choir. Most of these sat as though transfixed, and that fine row of contrabasses, starting with Herr Buhl, stood like statues in astonishment while Ysaÿe rippled and pirouetted off his limpid cadences. The tone of that violin left no doubt that under the master's manipulation every last vibration was evoked from the instrument.

Ysaÿe's domination of it, his bending inert wood and strings to his will, was an exhibition of something akin to a psychic phenomenon.

Dr. Zach began the afternoon with Claude Debussy's three symphonic sketches under the general caption "La Mer" (The Sea). Digressing a moment we recall that somebody once upon a time said that Boston is not a city but a state of mind. By the same token "La Mer" is not a composition, nor even music, but a total phantasmagoria. This, by way of classification, must suffice for today. A second hearing tonight (with Ysaÿe's grandiloquent violin strophes by way of postlude) may bring a more succinct impression.—St. Louis Globe Democrat, February 10, 1917.

#### LOOKS LIKE HOLIDAY.

Ysaÿe's bearing as he played this composition was striking. He dropped twenty-five of his more than sixty years, and looked like one of the soldiers from his country's trenches, as he swayed with the music he drew from his violin.

The surprise of the concert then came—Ysaÿe's conducting of the orchestra in his brother's composition, "Fantasie on a Popular Walloon Theme." He conducted with an ease that must have surprised those who looked upon him only as a violinist, and had not heard of his fame in Europe as an orchestra leader. The composition proved to be full of fire, and the orchestra members visibly were on the qui vive to please the master.

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Chickering Piano



## "RING CYCLE" ENDS AT THE METROPOLITAN

"Rigoletto," February 19

There was the usual splendid presentation of "Rigoletto" at its second performance this year, with what may truly be described as an all star cast, Barriento as Gilda, Caruso as the Duke, and De Luca in the title role. One is in doubt as to which one to admire the most and compromises by becoming lost in admiration for all three. Giorgio Polacco conducted with verve and precision. Flora Perini, as Maddalena, was the weak spot in an otherwise effective cast.

"Carmen," February 21

It was a very uneven performance of "Carmen," starting off well but petering out decidedly before it got through. The only one really in best form in the cast was Edith Mason, whose Micaela is splendid both vocally and from the standpoint of acting. She did by far the best singing of the evening, not excluding Mr. Caruso, who was not at his best, though his rendition of the "Flower" aria was very beautiful. However, Mr. Caruso not at his best is much better than anybody else in top form. In the last act he seemed depressed by the incompetent support afforded him by Miss Farrar, who at the present time is not equal to the physical strain of such a role as Carmen and should not undertake it. She started off excellently and grew constantly less interesting throughout the performance. Her vocal condition was such by the fourth act that she could make nothing of it, failing to rise to any height at the climaxes. Pasquale Amato is always an exceedingly alive Escamillo, though it was plain that he was still struggling against that vocal indisposition from which he has suffered for many weeks. Smaller parts were in capable hands. Miss Garrison's Frasquita was especially good. Polacco conducted excellently.

"Die Götterdämmerung," February 22, Afternoon

On the afternoon of Washington's Birthday there came the first "Götterdämmerung" of the season, with the following cast: Jacques Urlus, Siegfried; Hermann Weil, Gunther; Carl Braun, Hagen; Melanie Kurt, Brünnhilde; Marie Sundelius, Gutrune; Margarete Ober, Waltraute; Lenora Sparkes, Woglinde; Vera Curtis, Wellgunde; Kathleen Howard, Flosshilde. The one newcomer was Marie Sundelius as Gutrune and she made the most out of that rather colorless lady, especially in her vocal work. Her clear, pure voice is especially suited to the role and there was not a moment when she did not do the music justice. It was her first appearance in the role at the Metropolitan and she much more than justified the judgment of the management in selecting her for it. Melanie Kurt gave the same fine presentation of Brünnhilde with which she long ago made New York opera goers familiar. It was too bad that the other principals in the cast were not up to her standard. Carl Braun is at his best as Hagen, but neither Urlus nor Weil are particularly effective in their roles. Mme. Ober showed the same regrettable tendency to force and to swallow her voice—a glorious one—which has marred her work this winter. The Rhine daughters, Lenora Sparkes, Vera Curtis and Kathleen Howard, provided the best vocal bit of the whole performance in their singing. Bodanzky was in his best Wagnerian form and it was a pleasure to hear the orchestra.

"Barber of Seville," February 22

At the Metropolitan Opera House on February 5, 1916, a performance of the "Barber of Seville" was given in honor of the fact that the opera was one hundred years old on that day. Maria Barrientos and Giuseppe de Luca were in the cast on that evening, as they were last week. Mme. Barrientos makes an excellent Rosina. She was charmingly dressed, her singing was beautiful and she was enthusiastically applauded by the audience. Giuseppe de Luca did exceptionally fine work as Figaro. This is one of his best roles and he sings it artistically and with excellent effect. In support were De Seguro, who made an excellent Don Basile, Malatesta as Dr. Bartolo, Mme. Mattfeld as Berta, and Fernando Carpi as Almaviva. Papi conducted with spirit and authority, and the entire cast and orchestra gave an excellent and artistic performance.

"Walküre," February 23

Clarence Whitehill was a magnificent Wotan, quite the best we have had here this winter. Before all things, he has the stature, bearing, and gestures necessary to give the great mythological god his proper appearance and atmosphere, but also this American artist is the owner of an uncommonly resonant and well rounded voice which he uses with consummate art. His German diction makes every syllable clear and gives the listener a potent clue to the fine intelligence and dramatic mastery with which Whitehill illuminates and interprets the text. He was a real joy in a performance which his powerful and picturesque personality dominated throughout.

Mme. Galski, a seasoned and brilliant Brünnhilde, is in remarkable voice and spirits this winter and lent her impersonation a large measure of bounding vigor and sympathetic warmth. The "Ho jo to ho," "Todesverkündigung," and "War es so schmachlich" episodes, seldom

he does. He gave an exceptionally forceful portrayal of the part on this occasion. Luca Botta was the Cavaradossi. The other members of the cast were Giulio Rossi as Angelotti, Pompilio Malatesta as The Sacristan, Bada as Spoletta, Bernard Begue as Sciarone, Vincenzo Rschiglian a jailer, and Flora Perini a shepherd. All in all it was an excellent performance.

"Boris Godunoff," February 24, Evening

A repetition of "Boris Godunoff," given at popular prices, brought out a packed house which shows his appreciation of the principals and Giorgio Polacco, who gave a spirited and forceful reading to the score. Adamo Didur was a tower of strength in the title role. Andres de Seguro was impeccable as Varlaam, and the "Drinking Song" as rendered by this gifted singer can be ranked among classics of the operatic stage. Paul Althouse was in splendid voice as Dimitri. Other roles were entrusted to Lenora Sparkes, Raymonde Delaunoy, Kathleen Howard, Angelo Bada, Vincenzo Rschiglian, Leon Rothier, Margarete Ober, Pietro Audiso, Marie Mattfeld, Max Bloch, Giulio Rossi and Carl Schlegel.

Sunday Evening Concert, February 25

The "soloists" at the Sunday evening concert of the Metropolitan was the Société des Instruments Anciens with Gabrielle Gills, the French soprano, making her first appearance in America. Mme. Gills was in agreeable voice and made an excellent impression. Contrary to expectations the tone produced by the Société, a chamber music organization playing upon old fashioned instruments, was not lost in the vast auditorium, but sounded most agreeable. They played works by Montclair and Lorenzetti. The regular Metropolitan Orchestra under Richard Hageman was heard in excellent readings of the "Hänsel and Gretel" overture, Chabrier's "Spanish Rhapsody," Liszt's "Les Preludes" and the "Bacchanale" from "Samson and Delilah."

DAMROSCH PERFORMS "APHRODITE"

Ethel Leginska Triumphs With Liapounow

A symphonic poem not heard here before last Sunday afternoon at Aeolian Hall, is Chadwick's "Aphrodite," presented on that occasion by Walter Damrosch at his New York Symphony concert. The work is like that of most of the Boston school of composers who hark back to mythology for their subjects. In other words, this opus by Chadwick savors of much midnight oil and none of the electric fluid of inspiration. Cold, correct, contrapuntal, prim, sterile, is this score. Nothing in it bespeaks individuality, imagination, or real musical emotion. It is essentially of the class known as "Kapellmeister-Musik." Polite applause rewarded the composition and Mr. Damrosch's sympathetic efforts.

An old and unfamiliar "Symphony Concertante," by Mozart, for violin, viola, and orchestra, seemed much fresher and more vital artistically than the modern "Aphrodite." The performance was lucid, accurate, and full of charm, a result achieved with equal contributions by the conductor, the orchestra, and Messrs. Saslavsky and Lischey, violin and viola, respectively.

Ethel Leginska, that flamingly brilliant, poetical, and propulsive pianist, offered a novelty in Liapounow's concerto, which she made into a thing of intense thrill and attraction. Leginska possesses dramatic talent on the piano, and is past mistress of the arts of tonal oratory, suspense, and climax. Always her audiences are under an emotional spell when they listen to Leginska's keyboard declamations. Her sincerity, the completeness with which she gives herself to her performance, and the resourcefulness of her delivery and technique, constitute her an artist of rare degree and worth. Ethel Leginska has furthered her fame immeasurably this winter and now ranks with the most desired of concert attractions in the American field.

Enesco's first Rumanian rhapsody ended the program invigoratingly.

Giovanni Martino for Havana

The bass who is going to Havana with the De Seguro Opera Company is Giovanni Martino, not Roberto Martino, as stated in last week's MUSICAL COURIER.

**Roger de Bruyn, Tenor**

**Merced de Piña, Mezzo**

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have been published here with such stirring effect, even by Mme. Galski in previous years.

Melanie Kurt had little trouble with the role of Sieglinde, which did not require much vocal strain. She was attractive to the eye, and she stimulated Johannes Sembach into acting and singing his best. He was in rare form, his smooth, silver timbered organ responding nobly to his wishes.

Mme. Matzenauer's famous Fricka conception has lost none of its strength and subtlety. This great artist appears to create anew each role she undertakes. Her tones are mellifluous even in her moments of strongest histrionic passion.

Basil Ruysdael was the Hunding, and Arthur Bodanzky conducted. The orchestra gave a heart warming reading.

"Tosca," February 24, Afternoon

Puccini's "Tosca" was sung before a large audience on Saturday afternoon. The ensemble of the performance was excellent and the orchestra, under the conductorship of Gennaro Papi, played superbly. Tosca was sung by Geraldine Farrar, who has been heard in the role many times. Her delineation of the part is well known and needs no comment, as she sings it superbly. Scotti was the Scarpia and it is considered by many one of his best roles, if not his best. It is easy to see why because it is doubtful whether anyone can give a portrayal of the role with better effect than

# CLAUDIA MUZIO

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"Style and Virtuosity"

"Strength and Virility"

"Devotion and Youth"

"Understanding and Imagination"

Are quotations from his American Notices

*Philip Hale, in the*

*Boston Sunday Herald, January 21, 1917:*

## OLIVER DENTON IS HEARD HERE FOR THE FIRST TIME

Pianist Shows Well-Grounded Mechanism, Strength, Taste and Sufficient Brilliance in Production of Program marked by a Sober Conventionality.

Oliver Denton played here for the first time. Born in New York, as we are informed, he studied in this country and later with Safonoff in Russia, Philipp of Paris, and Paul Goldschmidt of Berlin. This season is his first in the United States. We understand that at present he is barely recovering from sickness but there was no evidence of physical weakness yesterday in his playing.

The first impression made was that of the pianist's virility. Not that he often abused his strength; on the contrary the massive chords in the transcription of Bach's organ piece were resonant and impressive, but there was sound, not noise. The pianist also at once made the impression that he takes a serious view of his art. The performance was a confirmation of the impression made by the program, which was soberly conventional.

Mr. Denton has a sound, well-grounded mechanism, strength, taste, and sufficient brilliance. In delicate passages there is the suggestion of reserve force.

### Some More Recent Opinions of Oliver Denton's Art

*Karleton Hackett in the Chicago Evening Post, December 11, 1916.*

Mr. Denton has a clean technic, brings a solid tone from the piano and plays with a musicianly conception of the music. . . . Mr. Denton is a well-equipped pianist, sane in his attitude toward his art and worthy of respectful consideration.

*Felix Borowski in the Chicago Herald, December 11, 1916.*

His playing suggested that he was at once a good musician and a gentleman. It was playing which pleased the ear, because the tone was fine and the touch distinguished for its charm.

*Olin Downes in the Boston Post, January 21, 1917.*

Oliver Denton showed not only sound technical preparation but a sense of proportion and an instinctive feeling for piano effects which gave his performance musical beauty and interest.

*Boston Globe, January 2, 1917.*

. . . a resourceful technic, a frank, sincere manner, evident thoughtfulness and conviction.

*Paul Morris in the New York Herald, January 16.*

There is much that is admirable to be found in the technical side of Mr. Denton's playing, in his forceful methods and in the musicianly manner in which he presents his music.

*H. F. Peiser in Musical America, January 20, 1917.*

His most conspicuous characteristics are sincerity, virile strength, genuineness of musical appreciation, and feeling, and a large technical equipment.



*Max Smith in the New York American, January 16, 1917:*

He possesses a good command of technic, polished style, and obtains a rich, glowing tone from the instrument.

*Richard Aldrich in the New York Times, January 16, 1917.*

Mr. Denton has the engaging qualities of manly robustness and vigor, and a corresponding strength of hand and arm which he does not spare in his playing. His playing . . . was clean cut and massive.

*Sylvester Rawling in the Evening World, January 16, 1917.*

It was a dignified program, played by a serious artist in a manner to command respect.

*Sigmund Spaeth in the Evening Mail, January 16, 1917.*

Oliver Denton disclosed a touch which, in the softer passages, had real beauty. Mr. Denton has a happy faculty of emphasizing structural details without unduly distorting his material.

*W. J. Henderson in the New York Sun, January 16, 1917.*

Mr. Denton's performance showed, on the whole, considerable mastery in pianoforte technic, and taste and intelligence in interpretative power.

*New Yorker Staats-Zeitung of January 16, 1917. (Evening.)*

Oliver Denton proved himself to be an artist with a very fine style of playing. In some of his numbers, particularly those of Chopin, he proved himself to be a virtuoso.

*New Yorker Staats-Zeitung, January 16. (Morning.)*

Oliver Denton has many qualities which lift him far above the mass of pianists.

### As Soloist with the Cincinnati Orchestra

*Louisville Courier Journal, December 5, 1916.*

Dazzling virtuosity . . . marvelous technic and tone.

*Louisville Herald, December 5, 1916.*

A most promising and modest pianist. He has style, virtuosity, devotion and youth.

*Indianapolis Star, December 4, 1916.*

Mr. Denton displayed great precision and wonderful technic, and a marked personality . . . his talent is supported by wonderful decision and masterful self-repose.

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## LOS ANGELES

Lack of space forbids a detailed account of the three concerts of the Minneapolis Orchestra not mentioned in last week's letter, and it would be impossible in a short notice to tell of the impression that remarkable organization made here. The programs of these concerts included the Rachmaninoff symphony, Strauss' "Don Juan" and "Alpine" symphony, and portions of Salome done by Marcella Craft, selections from Wagner, Brahms, Beethoven, Stravinsky, Lalo and Saint Saëns. Richard Czerwonky gave a good reading of the Lalo "Symphony Espagnole," and played a number of encores; Cornelius van Vliet and Marcella Craft made impressions no less strong than was made by the orchestra and Oberhoffer himself. The whole series of concerts was an event rare indeed in the annals of musical Los Angeles, and its effect for good on our own music will be enormous.

## Seiling Plays Interesting Programs

On February 10, Oskar Seiling was heard in a recital of compositions and transcriptions by Fritz Kreisler. Kreisler's own name appeared only twice on this program, all of the other numbers being arrangements. It proved to be a most interesting and satisfying program, and was splendidly played. Seiling is a product of the Munich conservatory who came here some years ago on account of the health of his wife and has (fortunately for Los

Angeles), remained here ever since. His fine schooling, to which is added much natural talent, is shown in everything he does. He was excellently accompanied by Blanche Ebert Seaver.

## Well Deserved Fame

The Timmer-Lott Trio is playing itself into well deserved fame and popularity in this city. The work of this trio has improved enormously since it first began its series of chamber music concerts. At the concert of February 8, the fourth of the series, they played Haydn's quartet, op. 64, No. 5, and Dvorák's piano quintet, op. 81. There was a good sized audience which manifested its pleasure by sincere applause.

## "Thunderbird" Suite "On Tour"

Cadman's "Thunderbird" suite already is showing signs of making its way, as everyone who heard its initial performance here recently by the Los Angeles Symphony Orchestra felt safe in prophesying that it would. That it is to be given immediately by the Kansas City orchestra, and that the Russian Symphony is to take it "on tour" thus making it known throughout the country, is reported.

## New Form of Symphonic Poem

George Edwards is here to superintend the performance of his "Melodog," The Hunter, which is to be given this week by the Los Angeles orchestra, the recitation being given by Constance Crawley, the well known English actress. It may be well to explain that this is a new form of symphonic poem. The poem, which is taken from Olive Shreiners' "African Farm," is fitted to the music in tempo so that the music is played without pause, ritard or accelerando, just as it would be if the vocal part were sung. Like the ballet, which explains the meaning of the symphonic poem, this is a form of art that will gain popular favor for the simple reason that, while many people like symphonic poems, few like to bother with the necessity of reading programs to know what it is all about. Also this is stronger than either the ballet inter-

pretation or the simple printed program, since every word is exactly fitted to the music to which it belongs.

## May MacDonald Hope With Rector System

Among recent notable enrollments with the Rector System, as accredited teachers in this city are May MacDonald Hope, one of the West's most brilliant and successful concert pianist, a pupil and protégée of Mr. and Mrs. Carl Busch and Teresa Carreño, and an artist in whom technic and temperament are found in rare combination; and W. E. Barclay, late of Vienna, a musician of deep learning, who has won his degree of Musical Bachelor, and who is a pedagogue of unusual attainments.

## Notes

W. Francis Gates, well known critic on the Los Angeles Graphic, hands me a list of his works as published by Presser. This shows four large sized books filled from cover to cover with facts that it must have taken an immense amount of study and thought to collect. The titles are "Musical Mosaics," "Anecdotes of Great Musicians," "Pipe and Strings" and "In Praise of Music."

An interesting recital was given at the Friday Morning Club, February 9, by Eleanor Lee. The fact that Miss Lee is a pupil of Oscar Seagle speaks for itself and to those of us who know that great teacher's work would seem a sufficient guarantee of the young lady's art. This writer was unfortunately kept busy in the office on the morning of the recital and was therefore denied the pleasure of hearing her, but he was told that she charmed the audience and that her recital was an undeniable success. She sang in Italian, German, French and English, displaying a contralto of beautiful quality, excellent diction and phrasing and good musicianship. She was assisted by John Stark Evans at the piano.

F. P.

## Meyn's Western Tour

Heinrich Meyn has returned from a very successful concert tour through the West. He appeared in joint recital with Sametini in Chicago, as soloist with the Musikverein in Indianapolis, in a recital at the Playhouse, Erie, Pa., and in a joint recital with Adele Krueger in Schenectady, N. Y. The press is full of praise of Mr. Meyn's singing, emphasizing his vocal art and musicianship, and requests for return engagements have already been received by his manager, Annie Friedberg. Mr. Meyn is engaged to sing in "The Dream of Gerontius" with the Bridgeport Oratorio Society February 27, under the baton of Dr. Arthur Mees. Following are three Indianapolis notices:

An unusual exposition of Lieder singing was given last night at the second concert of the Musikverein at the German House, by Heinrich Meyn, baritone Lieder singer, of New York. Mr. Meyn sang the "Song of the Evening Star," and two groups of songs, among which were numbers by the more familiar composers, Rubinstein, Brahms, Grieg, and Wolf, and three by classic composers, "Willst du dein Herz mir schenken" (Bach), "Ständchen" (Haydn), and "Minnelied" (Von Weber). Mr. Meyn gave each number a sincere interpretation. In the middle register his voice revealed tones of pleasing mellowness. As an encore to his last group he sang with tenderness, "My Love Is Like a Red, Red Rose."—Indianapolis News.

It was rather an unusual and an altogether interesting program which was presented at the German House last evening by the Musikverein of that organization. The fact that Heinrich Meyn, of New York, whose fame rests primarily upon his ability to interpret Lieder, was one of the soloists, is the reason d'être for the inclusion of the older numbers. It required a real Lieder singer to present the songs of Bach, Haydn and Weber properly, and that Mr. Meyn did this was attested by the cordial reception accorded him by the audience. Mr. Meyn quite filled the bill, and his work was sincerely appreciated. His middle register was especially pleasing, and while his lower register was not as depth proof as it might have been, his upper register had a bel canto quality that was utilized with splendid effect in his interpretation. He is not a demonstrative singer, but is absolutely sincere, and there is a finesse about all he does that makes one feel that they have listened to one who is a true musician. Mr. Meyn sang three groups, and was compelled to respond to several encores. Last evening was the first time he has been heard in Indianapolis, but it is to be hoped it will not be the last.—Indianapolis Star.

The members of the Musikverein can be justly proud of the musical treats given by their chorus and conductor. At their concert yesterday they had as soloist Heinrich Meyn, baritone, who gave a very interesting group of rarely heard songs. The artist possesses a most agreeable voice, more appealing in the middle register than in the low one. His interpretation of the songs was a great musical treat, his stage presence elegant, and routine, his voice is one like an artist would have to have who could appear at such a high class musical entertainment. The artists were most liberal with their encores in response to the tremendous applause.—Indianapolis Telegraph and Tribune.

## Marguerite Wilson Maas Delights in Her Own Compositions

On Sunday evening, February 4, Marguerite Wilson Maas gave a piano recital in Baltimore, Md., for the benefit of the Jewish Educational Alliance. A large and most appreciative audience listened to a well performed program of compositions by Couperin, Daquin, Chopin, Boyle, Maas, Schubert-Liszt, Brahms and Saint-Saëns. A Chopin etude and Boyle's "A Spring Breeze" had to be repeated, and among her encores were Grieg's "Butterfly" and Mendelssohn's "Spring Song." Special interest centered in the group of three songs by the player, "Moment Joyeux," "August Afternoon" and "Rain in the Park at Night," which showed that Miss Maas is not only a pianist of facile technic and much interpretative ability, but a composer of real talent.

## Quick Memorizing

At the concert of the Arion Club, of Providence, R. I., given on Tuesday evening, February 13, under the direction of Dr. Jules Jordan, an interesting number on the program was one of Dr. Jordan's songs, as yet unpublished, called "Dawn After Dark." This song was sung by Judson House, the tenor of New York, to the harp accompaniment of Annie Louise David. It was received with great enthusiasm, and at its conclusion Dr. Jordan informed the audience that Mr. House had never seen the song until the day before, and Mme. David, who played the harp accompaniment saw it for the first time on the afternoon of the concert. This was certainly a case of quick memorizing.

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## SAN ANTONIO

San Antonio was one of the fortunate cities to hear the Boston-National Grand Opera Company, Max Rabinoff, managing director, in two of Puccini's most tuneful operas, "Madame Butterfly" and "Tosca." The city is indebted to H. W. B. Barnes, the local manager, for this unusual treat. He has done much for the city, musically, being responsible this season for the enormous Christmas Festival, when the big massed bands from Camp Wilson and Fort Sam Houston gave a concert, followed by a rendition of "The Messiah," with Mrs. L. L. Marks, Mrs. George Gwinn, Mrs. Roy B. Lowe, Charles M. Lee, Emmett Rountree, and Gilbert Schramm as soloists, all under his direction; also the appearance in this city of the wonderful Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, in two splendid concerts, and now the Boston-National Grand Opera Company, giving people the opportunity of hearing in opera some of the world's most renowned singers.

"Madame Butterfly" was the offering for the matinee, with Tamaki Miura, the diminutive Japanese prima donna, in the title role. She certainly fulfilled all expectations, histrionically as well as vocally. Giuseppe Gaudenzi, as Pinkerton, was very acceptable. His voice is rich and beautiful. Graham Marr, as Sharpless, was convincing and portrayed the part with all the dignity it called for. His voice is of beautiful quality. Elvira Leveroni, as Suzuki, was splendid. Romeo Boscacci, as Goro, was especially good, and Giorgio Puliti, as the Commissioner, and the Yamadori, Paolo Ananian, as Lo Zio Bonzo and Bianca Whileley, as Kate Pinkerton did the small parts allotted to them unusually well. The large orchestra did good work under the baton of Fulgenzio Guerrieri, as was evidenced by the fact that he was forced to respond to a curtain call with the principals.

"Tosca" was given at night with Luisa Villani in the title role; Ricardo Martin, as Cavaradossi; George Baklanoff, Scarpia; Luigi Remari, Angelotti; Paolo Ananian, the Sacristan; Romeo Boscacci, Spoletta; Giorgio Puliti, Sciarone; Pietro Centi, Carcerrieve, and Marie Winietzkaja, Un Pastore.

Luisa Villani portrayed the tragic role vividly, her beautiful soprano showing to splendid advantage. Giovanni Zenatello was to sing Cavaradossi, but at the last moment was prevented by illness, but San Antonio was delighted to hear Riccardo Martin, the American tenor, in the role. The great aria, "E Lucevan le stelle," in the last act, brought tears to the eyes.

George Baklanoff, as Scarpia, was all that could possibly be desired in the role. He dominated every scene which he appeared in. His portrayal of the role was sinister. His Scarpia has won him praise everywhere, and he demonstrated that he had earned it. His voice is of a rich baritone quality, and was heard to splendid advantage both in solo and ensemble. The minor roles were also very gratifying. The orchestra was under the baton of Roberto Moranzoni. He also, like the conductor for "Butterfly," was compelled to receive a curtain call, with the leading singers. Mention must be made of the good work of the chorus in both operas, but especially in "Tosca."

Negotiations are under way by H. W. P. Barnes, local manager, and the San Antonio Grand Opera Committee, consisting of twenty-eight representative men of the city, to have San Antonio included when the company makes its tour in 1918.

## Steinfeldt Student Club

The Steinfeldt Student Club (consisting of the pupils of John M. Steinfeldt, dean of piano teachers here) is doing serious study, paying particular attention to musical history and great composers. A program is given at each meeting. The members include Mildred Seele, who is president, and Janie Taylor, Maxine Wells, Rowena Davies, Lucille Vaughn, Frances Williams, Marie Watson, Eleanor Nuckolls, Esther Block, Milton West, Josef Burger, Mary Keblinger, Bertha Kallison, Josephine Horner and Lucille Manville.

## Notes

Cliftine and Katherine Rockafellow were the honor pupils in E. Alice Holman's classes for the last term, receiving Dunning badges in their respective grades.

At a recent meeting of the San Antonio Musical Club the following members appeared on the program: Frederick King, Nona Lane, Leonora Smith, Butler Knight, Minnie Hirsch, Mrs. W. L. Martin, Peggy Bliss and Lucile Ruckman.

At a recent meeting of the Tuesday Musical Club a most instructive talk was given on Beethoven's C sharp minor symphony by Mrs. James W. Hoyt, she also playing the motives. At the conclusion the symphony was played by Harriet Ade and Blanche Murphy at first piano and Mrs. James Todd and Mrs. Edward Sachs at second piano. Harry Burckhalter, a very talented young pupil of Kathleen Blair Clark, played two Bach and two Grieg numbers, showing the excellent instruction he is receiving from his teacher.

Ruth Bingham, pianist, an artist-pupil of John M. Steinfeldt, of this city, who left recently to continue her musical studies in New York, appeared as piano soloist on a program given by the artist-pupils of Sergei Klibansky. She was received splendidly.

Julia Culp, famous Dutch Lied singer, appeared in recital here February 28, under the local management of Arthur Claassen. Mrs. S. W.

## American Academy Gives Two Plays

Two delightful plays were presented by the students of the American Academy of Dramatic Arts and Empire Theater Dramatic School at the Lyceum Theater, New York, February 16. "The Maker of Dreams," a fantasy in one act by Oliphant Downs, with Frances Kennan as Pierrette, Richard Abbott as Pierrot, and Daniel G. Anderson as the Manufacturer of Dreams, was prettily acted by the students, Miss Kennan winning chief honors. A

fairly play in three acts by W. S. Gilbert, entitled "Broken Hearts," was truly delightful. The action of this play takes place within a period of twenty-four hours, the scene being on the "Island of Broken Hearts." This was wonderfully sylvan, the costumes beautiful, with rainbow coloring, and every pose a pleasing picture. The poetic dialect in which the play is written was enhanced by the well modulated voices of the students. Warren Krech as Prince Florian was a real prince charming; his was a refined and understanding portrayal of the part. Marc Loebell as Mousa, the twisted, ugly hunchback, deserves eulogies for his very clever acting of the difficult role. Madeline Valentine and Margalo Gillmore shared the unfeigned approval of the audience. Jean Acker and Paula Sterling helped to round out an altogether charming performance.

## Some Interesting Students From the Studio of William Clare Hall

One of the interesting studios to visit in Chicago is that of William Clare Hall, where there are probably as many beautiful voices and good singers as any place in the city. Mr. Hall has been located in Chicago for several years, and the fact that he has in all this time been an earnest and painstaking teacher is evident in the number of pupils who are doing professional work in and about Chicago. Him-



WILLIAM CLARE HALL.

self possessed of a tenor voice of exceptionally beautiful quality, and being a singer whose temperament and musicianship entitle him to a high place among singers, the art of being a good teacher has always interested Mr. Hall to such an extent that he refuses most concert engagements and devotes his entire time almost to this branch of the musical profession.

Foremost among those who have studied with him is, of course, James Goddard, leading basso of the Chicago Opera association, who has achieved a world wide celebrity in Wagnerian roles and the entire foundation of whose work was with Mr. Hall. Others are Baraba Wait, who has just been engaged as contralto of the Kenwood Evangelical Church, one of the most important in the city, and who is well known as a successful concert artist; Bertha Lotta Sorensen, contralto, who has made a conspicuous success on the concert platform, as in addition to a charming personality she possesses a contralto voice of unusual beauty. She is soloist at the People's Liberal Church of Englewood. Jane McConnell, another contralto with a beautiful voice, who is also doing good work at the Lake Forest Presbyterian Church. H. M. Fuhr, who possesses a tenor voice which bids fair to put him among the successful singers. Mr. Fuhr, though young in years, has already made a conspicuous success in his work as director of music at the State Normal School of Hastings, Neb. Whenever he can get leave of absence he makes a flying trip to Chicago for work with Mr. Hall. There is any number of younger singers: Florence Hedstrum, soprano, now concertizing in North and South Dakota; Mamie Rankin, soprano, located in Amarilla, Tex.; Alonzo Morsbach, bass, who is holding a good church position in Chicago; Amy Cargile, soprano, at present director of vocal department at Archadelphia, Ark.; Leila White, Gladys Ufford and Ruth Edwards, who with another have formed a quartet and are in request for public work; Ray Dickinson, who possesses a baritone voice of unusual quality and musicianly temperament, is the popular soloist at St. Chrysostom's Church in Chicago; Mrs. Arthur Tufts, contralto, who does a great deal of work for the musical clubs of Chicago, and George Loach, tenor, a splendid young musician who plays the piano also in a manner calculated to win him success as an accompanist if he should wish to become one. He is soloist at the Park Avenue M. E. Church of Kenosha, Wis., and also has a large class in that city.

This is indeed a galaxy of pupils of whom any teacher would be proud.

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### "Eleanore Cochran Celebrated a Triumph"

Eleanore Cochran, soprano, was the soloist at the concert of the New York Arion Society, Carl Hahn, conductor, which took place on February 11. "As a soloist Eleanore Cochran celebrated a triumph," declared the New York Staats-Zeitung. "Her first offering was the aria, 'Wie nahte mir der Schlummer,' from the opera 'Freischutz.' She sang with depth of feeling and splendid response. The stormy applause of the public rewarded the singer. Also in her later selections, 'The Sea,' by Grant Schaefer, 'To a



ELEANORE COCHRAN,  
Soprano.

Messenger' (La Forge), 'Allerseelen' (Strauss) and 'Kling' (Strauss) she was at the same time excellent in conception and presentation." The New Yorker Herald held the same opinion, speaking of Miss Cochran as one "who already is well and favorably known to the New York concert world," and adding that she "added to her reputation."

### Silingardi Grand Opera Company in Porto Rico

San Juan, February 14, 1917.

The Municipal Theater was reopened January 30, by the Silingardi Grand Opera Company in "La Sonnambula." This opera was given to exploit the remarkable qualities of the American soprano, Meta Reddish, who had great success in San Juan last May with the same organization. A capacity audience greeted the company and the artists were received with much enthusiasm. Miss Reddish has since made other triumphal appearances in "Lucia," "Rigoletto," "Traviata" and "I Puritani." In all these operas the young diva was ably supported by the Italian tenor Vogliotti, who has sung with much success in South America and more recently in California with the Constantino company. In "Rigoletto" the Spanish baritone, Marino Aineto, made a splendid impression.

Other operas which have been given are "Ernani," "Otello," "Cavalleria Rusticana" and "Pagliacci" and "Trovatore." In "Ernani" and "Trovatore" the American soprano, Bettina Freeman, sang delightfully and won an immediate success. In "Otello" creditable work was done by the tenor, Samoloff, and the soprano, Barondess. Other valuable members of the company are the mezzo-sopranos, Miss Robertson and Miss Zawner; the veteran baritone, Modesti; the basso, Ansalone, and the Spanish tenor, Kefel. A good orchestra of forty musicians splendidly directed by De Castillo has adequately supported the performances.

Meta Reddish made her "addio" to San Juan last evening in "Puritani." A large audience gave the gracious singer a demonstrative "au revoir." The company is now leaving for an extensive Latin-American tournee.

### Marian Veryl to Sing in Brooklyn

Marian Veryl, soprano, who appeared last December as soloist with the New York Orchestral Society under Max Jacobs' direction, will be the soloist at the Brooklyn Philharmonic Orchestra concert under the same leader on March 7.

Miss Veryl is also booked to appear at a concert of the Boston Music School Settlement, April 24, at Jordan Hall. Immediately after this concert, Miss Veryl will go on a four weeks' concert tour through the New England States.

### A Musician's Life Is a Merry One!

The MUSICAL COURIER is in receipt of an amusing letter from one of the musicians in the Symphony Society of New York, which recently went on tour. For obvious reasons the name of the writer must be withheld, especially as he requests it. The communication is as follows:

New York, February 18, 1917.

DEAR MUSICAL COURIER—You may possibly like to read a few facts about the recent trip which I made with the Symphony Society of New York, Walter Damrosch, conductor.

Left for Philadelphia, February 5; played a concert there that night. Next morning went to Harrisburg, Pa., arriving about noon;

patriots, who have been holding their allegiance to Wilhelm the Last, while making their living here from ten to twenty-five years, were sent to Buffalo, and, thus mutilated, we were to play at a concert in Canada.

Of course, a rehearsal was ordered at 9:30 a. m. Arose and found the thermometer twenty-four degrees below zero. The hall was a combination skating rink and dance hall. There is a coal famine in the city, and there had been no heat in the hall for three weeks. The rehearsal was postponed until 2:30. Then we got out our instruments and accompanied a piano concerto. The silent and audible swearing among the men was more discordant than a Schoenberg composition.

Upon reaching the hall at night, we were informed that the departure would be made in sleepers that night after the concert. Our warm rooms had to be given up, but paid for just the same. Why did we leave on sleepers on a run of only four hours to Buffalo, our next stopping place? The reason was simply that the roads were congested and therefore it was figured out that we might not get into Buffalo in time to have another rehearsal at 2 p. m.

We paid for our rooms, and were told to go to the station of the railroad, where we thought we could go to bed in the sleepers. There we were told we must take trolley cars to St. Thomas, eighteen miles away, where we would find the sleepers.

The trolley cars did not leave until 12:30. We arrived in St. Thomas at 2 a. m., and found only two sleepers. This left about nine of our men without sleepers. It appears that to save a little money for the three sleepers, the management had decided to take the chance of there being vacant berths on the regular train, which was due at 2:38 a. m. The nine men stayed up all night in the smoking room of the station. The 2:38 came in at 7 a. m., and I am informed that the men were then taken into a car, which they were told they would have to leave at 9 a. m. for the immigration inspection. They did not take the berths.

We had our Buffalo rehearsal, and played to a miserable house, which, however, was no more miserable than we were. We returned to New York in sleepers about 11 o'clock a. m., and about 3 p. m. we were merrily rehearsing again in Carnegie Hall.

Oh! the artist's life is a beautiful one, is it not?

### William Beck, Recitalist

William Beck, baritone of the Paris, London, and Chicago Opera Companies, was heard at Aeolian Hall last Monday afternoon February 26, before an exceptionally large and demonstrative audience. Mr. Beck, who has won large fame as an operatic singer, proved to be unusually well equipped as a Lieder singer. His program was built on conservative lines and made in such a manner as to give utter satisfaction, albeit, it was somewhat monotonous as it dealt most exclusively with love and death.

In his first group Mr. Beck gave a fine interpretation of the classics. The songs were rendered with authority and dignity. In the second group the singer was at his best. He is an impeccable interpreter of the German Lieder, and



Photo by Victor Georg.

WILLIAM BECK.

after each number the enthusiasm of the audience was marked. The recitalist sang with great feeling, emotion and beauty of tone, and his phrasing was all that could be desired.

The English group was less interesting, not so much on account of the singer as because of the songs. His cycle of three songs by Fielitz were tedious. The last group made up of French pieces showed Mr. Beck's versatility as an interpreter. There was the customary encore.

Richard Hageman played most artistic accompaniments and gave able support all through the afternoon to the singer.

## Silingardi Opera Company

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Traviata

After twelve weeks in Porto Rico the company will play an extended season in San Domingo and Venezuela.

rehearsal at 2 o'clock, spending two and one-half sad hours on Reger's "Variations on a Jolly Theme"; the hall was freezing cold.

Next day the real artist's life began. Left Harrisburg early morning; played in Washington, 4:30 p. m.; took a special train for Baltimore, 7 p. m.; played there at 8:30 p. m.

Following the Baltimore concert, we were told sleepers for Pittsburgh would be made up and waiting. Excusably tired, we went to the depot—no sleepers—they came in with a regular train at 12:30.

The next morning, 6:30 a. m., the porter awakened us. It was his first trip on the road, and he imagined we must be near our destination. We arrived there at 10 a. m.

An extraordinary inducement for us not to miss the special train from Washington, was the fact that the management allowed us thirty cents extra for lunch, but we were ordered to eat it in the depot lunch room. Of course, for that price and in a depot lunch room, the meal we procured was Lucullan in the most extreme sense of the word.

For the last two trips the men have been receiving \$2.50 daily for board money. The Philharmonic and Boston Orchestras receive \$3.00 per day, and the Philadelphia, \$4.00. However, we have been told often that we are being paid fifty cents more than the union rate calls for.

Played in Cleveland twice after Pittsburgh, (a children's concert in the afternoon) and jumping to Sandusky to play at night.

Next day, Sunday, we left Sandusky at 9 a. m. and reached London, Ontario, at 10 o'clock that night. The first trombone, second clarinet and a number of string players, being staunch German



SEASON 1917-1918

# TINA LERNER

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# EVELYN STARR

*The Brilliant Young  
Nova Scotian Violinist*

Appeared in three Recitals in New York  
and two Recitals in Boston

*That the Press was Unanimous in its Praise is Shown  
in the Appended Notices*

## First Recital, December 4.

*New York Times, December 5, 1916:*  
EVELYN STARR'S VIOLIN RECITAL.

Evelyn Starr, a violinist from Canada, who has already given several recitals in New York, reappeared yesterday afternoon. The most important numbers of her program were Beethoven's sonata for pianoforte and violin in C minor and Nardini's concerto in E minor, of course accompanied by the pianoforte. She played also two groups of smaller pieces. Good tone, correct intonation, finish of technic, nice taste, and a proper understanding of what she undertook made her playing agreeable and enjoyable. Richard Epstein contributed to the enjoyment by his accompaniments.

*New York Tribune, December 5, 1916:*  
MISS STARR HEARD AGAIN.

YOUNG VIOLINIST WARMLY GREETED BY  
COMEDY THEATRE AUDIENCE.

Evelyn Starr, a young violinist, who has been heard several times in New York, gave a recital yesterday afternoon at the Comedy Theater. Miss Starr is an artist of considerable capabilities. Her tone was warm, and her intonation, except once or twice in the more rapid passages, true. Her playing of the Beethoven sonata in C minor, which she gave with Mr. Epstein, and her shorter pieces, such as the air of Goldmark, was excellent whenever the music called for legato. Here she possessed poise and distinction. She was greeted warmly by an audience which might have been larger, and in view of Miss Starr's abilities probably would have been in any normal musical year.

*New York Sun, December 5, 1916:*  
MISS STARR'S CONCERT.

CANADIAN VIOLINIST SHOWS GAIN IN  
EXPRESSIVE POWER.

Evelyn Starr, Canadian violinist, who had been heard here several times before, gave a recital yesterday afternoon in the Comedy Theater. She had the assistance of Richard Epstein, pianist.

The program began with a performance of Beethoven's C minor sonata for violin and piano. Both artists showed proper style and feeling.

In some violin solos Miss Starr showed, as she had in the sonata, that her style is gaining in breadth and depth. This feature, together with the possession of a tone naturally rich and an enviable technic, gives much promise for her future.

*Evening World, December 5, 1916:*

Evelyn Starr gave a violin recital at the Comedy Theater yesterday afternoon. The little American lady, garbed very much after the style of Ethel Leginska, the English pianist, but with a shock of blonde instead of black hair, made a good impression. Her self-possession and assurance equal Mischa Elman's. Her technic is sufficient, her tone is good, and her understanding is full of promise.

*Brooklyn Daily Eagle, December 5, 1916:*  
EVELYN STARR PLAYS.

Evelyn Starr's recital yesterday afternoon, in the Comedy Theater, Manhattan, had an able young interpreter in the girl, who was accompanied in a helpful manner by Richard Epstein. Miss Starr disclosed good technic and sympathetic tone and interpreted Beethoven, first, with sincerity in playing his sonata in C minor. The Goldmark "Air" was played with considerable breadth, the lovely finale making a deep impression. Smaller pieces showed Miss Starr's ability in pizzicato. The "Serenade Napolitana," by Segabatti; the Mozart-Press "Minuetto," Marchand-Press "Gavotte," and a delightful little number, "Les Petits Moulins," by Couperin-Press, increased her popularity with the audience. "Melodie," by Stojowski, Debussy's "Le Petit Berger" and "Scherzo Tarantelle," by Wieniawski, were other pieces in the program which gave it individuality. The Nardini concerto in E minor was classically presented.

## Second Recital, January 3.

*New York Tribune, January 4, 1917:*  
EVELYN STARR IN SECOND RECITAL.

YOUNG CANADIAN VIOLINIST PLEASURES AT  
AEOLIAN HALL.

Evelyn Starr, the young Canadian violinist, who has appeared here twice this season, once in recital and once with the Russian Symphony Orchestra, gave a second recital yesterday afternoon in Aeolian Hall. Miss Starr is a really remarkable artist, especially in the volume and richness of her tone and the vigor of her style. Indeed, her tone is surpassed by few violinists now appearing before us. She gave yesterday a most excellent reading of the Mozart concerto in D major and Tchaikowsky's "Serenade Melancolique" with much depth of expression. Miss Starr is as yet afflicted with none of the mannerisms or exaggerations which too often become excrescences on youthful talent. It is to be hoped that she will keep on the road she is now traveling.

*New York American, January 4, 1917:*  
EVELYN STARR WINS PLAUDITS AS  
VIOLINIST.

Evelyn Starr is what her name suggests. Among the younger violinists who have appeared in this country in recent years the girl from Canada—a country which has turned out several distinguished but no worthier woman of her profession—is one of the most talented and accomplished.

With Richard Epstein at the piano, Miss Starr, in Aeolian Hall strengthened her claims to stellar honors in a program which embraced Vitali's chaconne, Mozart's concerto in D major, and a group of pieces comprising Tchaikowsky's "Serenade Melancolique," Tor Aulin's "Humoresk" and "Vagabond," and Sarasate's "Habenera."

Her listeners noted with pleasure and no little amazement her finely developed finger technic, her firm and clever bowing, and the pure beauty of the tone she drew from her instrument in spite of the trying weather. Especially did they marvel at the bigness and warm eloquence of her tone, which on the lower strings, as in the twice played serenade by Tchaikowsky, seemed to have the mellow richness and fullness of a viola, or even a cello.

*New York Globe, January 4, 1917:*

Evelyn Starr gave another violin recital in Aeolian Hall yesterday afternoon. Miss Starr draws from her fiddle, which must be an extraordinary specimen, a remarkably large, warm, sensuous tone, which lends itself perfectly to emotional expression. Since the player has abundant feeling, controlled by good taste, as well as an accomplished technic, her performance gives substantial pleasure. The Vitali chaconne, Mozart's D major concerto, Tchaikowsky's "Serenade Melancolique," two pieces by Tor Aulin, and Sarasate's "Habenera," made Miss Starr's program yesterday. Richard Epstein played her accompaniments most admirably.

*New York Evening Mail, January 7, 1917:*  
EVELYN STARR IN RECITAL.

That energetic young Canadian, Evelyn Starr, has on several occasions showed New York at least the potentialities of very good violin playing. Yesterday afternoon at Aeolian Hall she again impressed an audience with her masculine vigor of execution, her scorn of sentimentality and her clearness of vision in interpretation.

Miss Starr yesterday played the Vitali chaconne, Mozart's concerto in D, and shorter pieces by Tchaikowsky, Tor Aulin and Sarasate.

## Third Recital, February 19.

*New York Evening World, February 20, 1917:*  
"RIGOLETTO," RUDOLPH GANZ AND  
MISS STARR.

BY SYLVESTER RAWLING.

Evelyn Starr, the Canadian violinist, who gave a recital at Aeolian Hall yesterday after-



noon . . . is well worth hearing. Her program yesterday was an ambitious one. It held the Bach concerto in E major, the Paderewski sonata in A minor, and the Mendelssohn concerto in E minor.

*New York Sun, February 20, 1917:*

Evelyn Starr gave her third Aeolian Hall recital yesterday afternoon before a large and welcoming audience. Her playing of the violin was as pleasing as on the two other occasions, and evidently as much appreciated. Three long pieces comprised her program.

Beginning with Bach's E major concerto she next brought forward that far too seldom played of the earlier compositions of Paderewski, an A minor sonata. Miss Starr gave a grateful playing of it, proving loyally its continuous charm. She finished with the Mendelssohn E minor concerto.

*New York Times, February 20, 1917:*

EVELYN STARR, VIOLINIST, PLAYS.

Evelyn Starr, at her third and last violin recital of the season in Aeolian Hall yesterday afternoon, played with Richard Epstein the sonata in A minor for violin and piano by Paderewski, a work occurring on more than one program this week, and which Miss Starr prefaced with Bach's E major concerto, and followed with the concerto of Mendelssohn. The young Nova Scotian played with unusual smoothness of tone.

*New York Telegraph, February 20, 1917:*

EVELYN STARR'S OVATION.

Evelyn Starr, the youthful and comely Canadian violinist, gave her third and last recital of the season at Aeolian Hall yesterday afternoon and received an ovation from the large audience attracted by her previous brilliant performances here. She plays with an almost masculine power and both the selections and the delivery of yesterday's program indicated the high and assured aims of the artist. A charming and impressive presence aided her again, but she played with a new assurance and authority that quite won the approval of her hearers.

*New York Herald, February 20, 1917:*

MISS STARR'S RECITAL.

Evelyn Starr, young Canadian violinist, gave a recital in Aeolian Hall yesterday afternoon. At previous performances here she has proved herself to be among the most interesting of women players and this impression was strengthened. Two concertos, by Bach and Mendelssohn, were heard yesterday, but interest centered in a sonata by Paderewski. It is one of his earlier works and has a melodic charm not to be found in most of his later music. Though not a work of prime importance, it is attractive from many viewpoints, and yesterday's audience liked it, to judge from the applause it received. Miss Starr played it with spirit, and the piano part was admirably rendered by Richard Epstein.

*New York American, February 20, 1917:*

MISS STARR IN VIOLIN RECITAL WINS  
SUCCESS.

Evelyn Starr, who is fast establishing a reputation as a violinist to be reckoned with, gave another recital in Aeolian Hall yesterday afternoon. The program was unusual in makeup and a severe tax on the ability of the interpreter. It contained only three numbers—all large works. These were the Bach concerto in E, Paderewski's sonata in A minor, and Mendelssohn's concerto in E minor. The piano parts were played by Richard Epstein, who shared equally in the success and honors of the recital.

## Boston Recitals.

*Boston Post,*

She made an immediate and most favorable impression. Her performance of Vitali's "Chaconne" was in every respect a notable one, notable for its technical brilliancy, its secure musicianship, its beauty and variety of tone and its virtuosic spirit. She and Mr. Epstein played Beethoven's sonata in C minor for violin and piano. The last movement was admirably interpreted. She played this work (Lalo's "Symphonie Espagnole") too, in a brilliant and an individual manner, and that by every token she is a violinist from whom much is to be heard in the future.

*Boston Globe,*

Seldom does a new violinist come so well equipped in mechanism, so highly gifted in expression. . . . In the Vitali "Chaconne" . . . Miss Starr played with a fine sense of the long spanned emotional lines of this music, serene upon the exterior, yet not concealing the flame within, a style which blended well the elements of authority, restraint and sincerity of feeling.

In Lalo's Spanish symphony Miss Starr showed a wider variety. Her technical resources are extensive. She plays with an expressive tone of good size, but unforced, and shows an individuality that is rarely found in women without the allied suggestion of enforced effort and often not in men at all.

*Boston Herald,*

She is both competent and promising. Her tone is well developed. She has facility and a certain brilliance in execution. Her playing is neither wholly feminine nor does she force tone in an attempt at pronounced virility. . . . The program . . . demanded endurance and versatility from the artist. . . . Recalled, she lengthened the program.

*Boston Journal,*

Evelyn Starr, a Canadian violinist, gave her first recital in this city last night at Jordan Hall. The program . . . furnished abundant opportunity for the display of Miss Starr's special accomplishments. These were chiefly a substantial, brilliant tone, a well cultivated technic and musical intelligence. Her performance gave pleasure to a sympathetic audience.

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**GIORGIO M. SULLI**Director of the  
International Grand  
Opera Company, Inc.VOCAL STUDIO  
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(From London Musical News)

Examples are by no means unknown of composers turning publishers in order to place their works more effectively and more remuneratively before the public. Years ago, for instance, Dr. Charles Vincent started the Vincent Music Company, which, after a successful career, was acquired by G. Schiemer, Ltd., and other cases might be adduced. It is but seldom that we find women as publishers, which is a matter for wonderment in days when they over-run many occupations hitherto regarded as men's preserves. The United States, however, can furnish an example of a woman publisher who founded a business so as to bring out her songs. This is Mrs. Carrie Jacobs Bond, the composer of "A Perfect Day," one of the popular successes of the moment.

She was not particularly desirous of going into business, and would have been quite happy had the publishers taken her songs; but that was just what they would not do. Mrs. Bond was an unknown composer, and they were not inclined to take any risks. She was, however, not to be balked, so, managing to get some of her songs printed, she opened a small shop, which she left in charge of her young son the while she went about and sang her songs to the various music clubs which are so numerous in the States.

That was seventeen years ago, and Mrs. Bond's boldness has been justified by events. The little shop has swollen into large premises, wherein is carried on a very extensive business, selling millions of copies per annum. She, no doubt, blesses the blindness of the publishers in declining her early works, whereby she has gained fame and fortune. What the publishers think they keep to themselves, but its nature may easily be guessed. There is a moral attached to this narrative. It is not that rejected composers should start in business as publishers which would lead to an abnormal increase in the number of bankruptcies but that it pays better to publish ephemeral productions rather than works of permanent value.

**Greta Torpadie's Philadelphia Press Notices**

Of the two recent appearances in Philadelphia of Greta Torpadie, the young Swedish soprano, the press of that city said:

Miss Torpadie has a sweet, winsome personality and a voice of quality. She sang the ever popular "Ah, fors e lui" with tonal beauty and assurance.—Philadelphia Public Ledger, February 5.

Greta Torpadie, whose light but excellent soprano was heard in renditions that were among the enjoyable contributions of the evening.—Philadelphia Evening Telegraph, February 5.

Miss Torpadie, whose voice is of mezzo richness and melodious quality, and of coloratura range and flexibility, sang the "Page's Song" from Meyerbeer's "Huguenots" with ease and dramatic spirit.—Philadelphia Evening Bulletin, February 12.

Greta Torpadie sang delightfully. . . . Miss Torpadie, whose method stands on its own weight though it somewhat suggests that of Alma Gluck. The songs were sung in a clear cut delivery that struck the note unerringly and held it with pellucid tone quality. Miss Torpadie was fully equal to the coloratura effects of the Meyerbeer aria and in the simpler and less sophisticated score of the ballads were fervor and sincerity. Those who believe in the early recognition of musical merit will do well to note the singular gifts and graces of this demure and modest artist.—Philadelphia Public Ledger, February 13.

Miss Torpadie has a voice of brilliant quality.—Philadelphia Press, February 12.

Greta Torpadie as the interesting Newcomer at Recital. A charming new singer, Greta Torpadie, was introduced to an audience that came immediately under the spell of her fine voice and finished style. . . . A voice of beautiful quality and she sings in a truly musical way.—Philadelphia Record, February 13.

**Paul Althouse's Brooklyn Appearance**  
a Decided Success

Regarding appearance of Paul Althouse under the auspices of the Brooklyn Institute, on February 6, the Brooklyn Daily Eagle said: "Mr. Althouse has a robust tenor which is powerful and clear. He sings with artistic skill and verve. . . . He sang with skill and expression. His German group was given in excellent style." This opinion of the work of this valuable member of the Metropolitan Opera Company was held also by the Brooklyn Daily Standard-Union, which declared that "Mr. Althouse's purity of tone and the ease with which he soared to the heights which the song demands showed his excellent training and won instant approval from the audience. The tenor contributed a series of five songs. . . . His sustained tone singing was perfect, and the flexibility of his voice was shown by the accuracy and ease with which he executed some difficult runs."

**David Bispham on Interesting Program**

On Sunday afternoon, February 18, 1917, a service of protest in behalf of the sacredness of national life was given at St. Marks-in-the-Bowery, New York, portions of the program furnished being representative of Poland, Belgium, Serbia, Armenia, Finland, Ireland and Bohemia. An interesting program it was, the musical numbers including works by Messager, Alling and Ziska. An Elgar number by David Bispham proved an unusual attraction, many attending the service for the express purpose of hearing this favorite artist.

**In an Iowa Blizzard**

The Gray-Lhevinne adventures in trying to reach Cedar Rapids, Ia., for their two engagements would make a short story. February 4 a blizzard was raging in Iowa and no trains were running when they tried to fulfill their engagement to give a sacred recital at Cedar Rapids for that night. They got a bold hearted man to attempt to "Ford" them. They had gone about a mile when they swung into a drift. Before the men could shovel a wheel loose more snow would pile in around them. The machine was nearly covered and the engine went cold. To make a long story

short, the violinist and pianist had to give up all hope of reaching their destination that night and were towed slowly back to a sheltering roof.

The next morning they started to battle with the drifts again, this time in a bob sled. By digging, shoveling and pulling they reached their destination. The audience that listened to the Gray-Lhevinnes that night at Cedar Rapids had no idea that Mr. Lhevinne had a partially frozen hand that was very painful.

**Marie Mikova, Pianist, a Wager Swayne Pupil**

Wager Swayne, the distinguished teacher of piano, whom the war sent back from Paris to New York, is one who works very quietly at his specialty of preparing pianists for public appearance, but whose success is evident by the appearance at regular and frequent intervals of new artist-pupils who make good. The latest of these is Marie Mikova, who recently appeared twice in concerts of the Women's Philharmonic Society. On January 20 she played at an afternoon musicale and on February 15 at one of the orchestral concerts of the society. Her programs ranged from Chopin and Liszt to some numbers by modern composers, seldom heard in public, among which the "Nocturnale" and "Legende" by Campbell-Tipton were especially noticeable. Miss Mikova made an excellent impression on both occasions and showed the usual splendid characteristics of the Wager Swayne training a very ample, satisfying technique, which, however, is made properly subordinate to the interpretation of the musical side of the compositions. Miss Mikova has also been the soloist at several private musicales, both in New York and Boston, including one at the home of Mrs. Hector Geiger, and in April will be soloist with the Young Men's Symphony Orchestra, Arnold Volpe, conductor, at its second concert of the season at Aeolian Hall.

**Julia Heinrich's Many Bookings**

Julia Heinrich, soprano, formerly of the Metropolitan Opera Company, appeared as soloist in many Western cities during February.

On February 3 she was heard in joint recital with Percy Grainger in Washington. Her other engagements were: February 5, Mount Pleasant; February 6, Vinton; February 7, Webster City; February 8, Britt; February 9, Alton, and February 10, Parkston, Iowa; February 12, Beresford; February 13, Millers; February 14, Cottonwood, and February 15, Huron, S. D.

Miss Heinrich will give her annual recital at Aeolian Hall, New York, on March 8.

The Washington Post of February 3, 1917, has this to say of Miss Heinrich's art:

Miss Heinrich has a voice of really rare natural beauty. Her upper register is particularly lovely. Her singing has a great deal of charm. Her enunciation is excellent, and her interpretations artistic.

**New Venth Sonata in Fort Worth**

Reuben H. Davies, head of the piano department of the Texas Woman's College, Fort Worth, Tex., gave a recital there on February 6, and played a taxing program which the audience applauded warmly and the critics praised enthusiastically. Aside from shorter numbers by Debussy, Hartman, Scott, Ravel and Korngold, Mr. Davies performed also the Chopin sonata, op. 35, and Carl Venth's "Sonata Appassionata." That is the work played recently in New York at the recital given here by Mr. Venth before the MacDowell Club. The composition repeated in Fort Worth the striking success it achieved in the metropolis. It is a production full of musical ideas and inventive strength. Its harmonic and structural aspects are strictly modern.



*Frederick Gunster*  
TENOR

Management: Haensel & Jones, Aeolian Hall, New York



### Publicity Agent for James Goddard Company Receives Unlooked for Publicity

James Goddard, leading Wagnerian basso of the Chicago Opera Association, an artist of international celebrity, will make two transcontinental trips this season. For the second, which begins May 1, during which Mr. Goddard will appear in approximately one hundred cities, an extensive publicity campaign is a necessity, as the Western coast is so far removed that the realization of what is done in the East is not presented forcibly enough through the regular channels.

Pursuant to this a request was made to the daily papers of the cities in which Mr. Goddard is to sing that announcements concerning his various activities be given space occasionally. Enclosed with this letter was a short article telling of the Grand Opera Association, with which Mr. Goddard had been connected, and also an allusion to his fitness for Wagnerian roles, as he is such a giant, being over six feet seven inches in height. One of the replies which came from an enterprising city in the West, which for obvious reasons must be nameless, was as follows:

DEAR MADAM—This acknowledges your communication of earlier in January, asking that we extend the courtesies of our columns to James Goddard, basso.

I am thirty-seven years old, four feet nine inches tall, and what little hair I have left is fast becoming white as driven snow, despite the fact that I am single, and have no alimony payments ahead. In addition to these misfortunes my parents named me Jesse Hiram. If you can show me any reason in Gaud's green earth why I should give away space to this famous basso, whose notes are worth more in a single night than all the notes I could pack to the First National Bank in a year, you will lift a great burden from my mind.

Very truly yours,  
Not to be outdone, the publicity agent replied as follows:  
DEAR MR. — Yours just received and I hasten to extend both my congratulations and my condolences; the former because in spite of the harrowing misfortunes which have beset your path, you are single, and believe me after trying matrimony twice I have discovered that there is nothing like single blessedness, and it is some job to get alimony even if you are entitled to it; the latter because of the intimation that with all your brilliant intellect your paper is not thriving in the way it should, for while Mr. Goddard's emoluments run high, I do not believe that even he is making as much money as you seem to think. I admit that Jesse is somewhat of a handicap, though if you resemble your famous namesake, Jesse James, you ought to be able to pick up a few notes now and then aside from the earnings of your paper.

I can give you many reasons why you should be nice to Mr. Goddard: first, because he is one of the finest men who ever had the misfortune to become a professional musician; second, because he can sing, even if his press agent does say so; third, because you want the concert in your city to be a success even if your troubles have made you a pessimist. White hair is no handicap for a man, but suppose you had the misfortune to be a woman, and your hair was white, then what would you do? Really I do

not think your troubles are so bad, and you should not let them embitter what I can readily perceive is a naturally sweet disposition. Now if all of the above does not convince you that you ought to give a little space to Mr. Goddard now and then, I am a poor press agent.

The reply to this was the following double column, double spaced story in blank verse, which certainly was effective:

Chautauqua folks  
Have booked themselves  
For Wesser town  
This coming year.  
And on the bill  
Is James Goddard,  
Giant basso,  
Whose press agent  
A woman is.  
She wrote my boss  
Requesting that  
Jim's basso voice  
Be played up loud  
In all the space  
That could be spared  
When nothing's charged.  
The boss wrote back  
That he is old.  
And has gray hair.  
An orphan is.  
And lots of things  
Much worse than these.  
But none of his  
Troubles are big  
As trying hard  
To figure out  
Why he should give  
Free space to Jim  
And his deep voice.  
Then she wrote: "I  
Congratulate  
You for you are  
A single man  
And do not pay  
Alimony.  
And white hair's not

A handicap.  
Just think if you  
A woman were  
It would be worse.  
And I am sure  
That you possess  
A very sweet  
Disposition.  
I do not think  
Your troubles are  
So very bad.  
And anyway  
This giant's voice  
Is the real stuff.  
So now be sweet  
And puff him up,  
And other things  
With taffy on.  
She wrote my boss  
And her P. S.  
Just topped it off:  
"If I could get  
Alimony  
I wouldn't be  
A press agent."  
And so she grabs  
This space for James  
Although the boss  
Is throwing fits.  
If James can hold  
To his deep notes  
As long as she  
Can hold her claims  
Upon free space,  
He's a lulu  
Of a basso.

### The Futurist Ornstein's Influence on Music

Since Leo Ornstein appeared at the Sheldon Memorial Auditorium, St. Louis, early in the season, futurist music and Ornstein have been the subject of a great deal of controversy in St. Louis musical circles.

What an impression the young pianist has made with his ideas is proved by the fact that the St. Louis Ensemble at its final concert at the Sheldon Memorial played an ultra-modern composition by Maurice Ravel. The trio consisted of Frederick Fischer, director of the Ensemble, who took the piano part; Hugo Olk, the violinist, and Ludwig Pleier, the cellist.

"No, indeed, there are nine of us, four sisters, and two more brothers, including Sacha, here, who accompanies us."

"Yes," spoke up Sacha, a veritable Imp of Satan (off the stage)—"There were eighteen of us altogether, but nine boys died, thank God."

"Jealous? How can we be jealous when we are brothers?" asked Leo, amazed.

Long may you continue, brothers, to be as you are.

"The folks don't mind our practising at home, but father yells at us if we make a mistake, and mamma listens awhile, then she goes in the garden."

"Heavens no! We only practice when we feel like it. The others in the house wouldn't stand it."

"Oh, we're all jolly bachelors yet," quoth Sacha, with a twinkle in his eye, "but Mischel is going to be married next month, for which we are thankful. Just now we have to

### Arthur Middleton, Staunch American

Now that America and things American are forcing their way through the foreign news it is good to remember that Arthur Middleton, the basso of the Metropolitan Opera Company, whose work in oratorio and song recital has ever reflected his operatic successes, is an American artist born and educated entirely in these United States. It is the prediction of his recent and most competent critics that Arthur Middleton and his art will remain long after the foreign oppression is removed from America and its music.

### "A Tear, A Kiss, A Smile," Wins Favor

"A Tear, a Kiss, a Smile," the new song recently published by the Karczag Publishing Company, of 62 West Forty-fifth street, New York, has been winning much favor among prominent singers. In this fetching little ballad they find not only a delightful concert number, but one suitable for an encore. Some of the singers who are using it with success are: Carl Jörn, Alfred de Manby, Irene Audrey Amparite Farrar, Robert Dore and the Rialto Quartet. They proclaim it "the best ballad written in years."

### Hubert Linscott Engagements

Hubert Linscott, baritone, member of the faculty of the Malkin Music School, New York, has been engaged for the following appearances: In "The Messiah," Newark, N. J., January 10; "Elijah," Plainfield, N. J., January 28; "The Messiah," New Castle, Pa., February 20 and 21; "Olivet to Calvary," Bayonne, N. J., March 11. Mr. Linscott will give a program of Hugo Wolf songs in Springfield, Mass., in March.

### Dubinsky Makes Hit in Brooklyn

Vladimir Dubinsky the cellist, was soloist at the Swedish Lutheran Chorus concert in the Brooklyn Academy of Music February 12, first playing Goltermann's cantilena and Casella's "Neapolitan Serenade," and for his second group, Popper's "Elegie" and "Polonaise." So long sustained was the applause that he had to play encores both times.

### IMPRESSIONS OF A MUSICAL TRINITY

By Margery Stocking

A most unusual trio are the Cherniavskys, bound together as they are by the ties of brotherhood and a common musical genius.

Leo, Jan and Mischel come of a musical line, and have been literally steeped in the sublime art from earliest childhood.

Educated side by side, sharing the same thoughts and interests, these Russian brothers have grown into one mind and heart.

They have traveled the hard road of all those who go through the exacting school of music; have worked, suffered, and achieved success together, until they are now,

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of their work. The boys' school room has been the wide world, and their brothers of every nation the best of teachers, hence their knowledge in every direction, on almost any subject one can mention. They are big and broad in a hundred ways. Assuredly nature is the best teacher for unfolding minds. More especially is this true of her most sensitive children. Those who give her to us again, in the form of art.

All that the world's critics have foreshadowed has been realized in their New York recitals, with a promise for much in the future.

The perfect unity of instruments in their interpretations of the master's trios was a rare pleasure.

The warm music flowing so easily from beneath bows and fingers called into being all the passions of life as the movements changed. Joy, sorrow, rapture, despair—



like the different parts of a delicate instrument, each of which is necessary to the perfect action of the whole.

"We could not think of breaking up the trio to tour separately," said Jan, "we have been together for fifteen years, touring the world. We could not work without each other, it would be like losing a limb."

"Oh, all of us lead, that is, we are so sympathetic that we just feel it is the moment to begin. Our ensemble is just natural."

lead him around, for his head is in the clouds and he can't see anything."

"Of course we are interested in the girls, that is when they have any brains. They seem to think we like to talk about the weather and listen to them giggle. Why don't they spend more time reading good books, and less fooling with the latest fashion, then maybe we could talk to them without getting tired."

Travel and sports, chiefly, act as relief from the strain

all were experienced under the magic spell of their musical weaving.

As soloists, the brothers hold their own. In trying to decide which is the greater of the three, one is placed very much in the same embarrassing position as Paris with the golden apple.

Through some dire mismanagement of fate this writer failed to be at hand to bid the trio au revoir, so hereby embraces them all and wishes them well.



Photo by E. F. Foley, New York.

EDITH MASON,

Soprano, of the Metropolitan Opera Company, whose gowns are designed by Mme. Tafel.

**Metropolitan Singers Express****Regard for Mme. Tafel's Art**

The name of Tafel has a significant meaning to singers who are particular about their clothes. Singers who desire models "up to the very minute" and yet do not wish to pay out a little fortune for these. Tafel means "smart modes at a reasonable price." Mme. Tafel's work stands upon its own merit and has gained for this artistic designer and creator of clothes a following of very success-

ful and prominent artists, both of the light opera, concert and operatic world.

Among the artists of the Metropolitan Opera House who have found Mme. Tafel to be one of the most satisfying modists is Edith Mason, the young American soprano, whose success this season has been so brilliant. Miss Mason expresses herself as being delighted with the work turned out by Mme. Tafel. The accompanying photograph of the singer was taken recently and shows her in one of the famous gowns. Its shimmering jetted trimming and transparent net, over black satin, serve to enhance the wearer's petite, blond style of beauty.

**CINCINNATI ORCHESTRA  
GIVES RARE READINGS****Pension Fund Concert Triumph—Other Important Musical Doings**

Cincinnati, Ohio, February 24, 1917.

A phenomenal success was the Special Pension Fund Concert given last Sunday afternoon, at Music Hall, by the Cincinnati Symphony Orchestra, under the direction of Dr. Kunwald. The orchestral part of the program consisted of two Wagner numbers, the overture to Act I of "Lohengrin," the "Tannhäuser" overture and the "Pathétique" symphony.

The "Lohengrin" overture was performed with evident warmth, sympathy and effectiveness. The "Pathétique" symphony was wonderfully conducted and played. There was about its performance a fervor, a rapt intensity which won the deep attention and interest of the hearers from the first. This increased as the performance proceeded and reached a climax when the third movement, taken at a rapid tempo, was played with a dramatic fire and rhythmic swing which fairly swept the audience into response. The fourth movement also was voiced in all its potency.

On many of those of us who have heard the "Tannhäuser" overture time and again, know it by heart in fact, it still exercises its magic as formerly, especially

when it is produced as it was last Sunday under the dramatic sway of Dr. Kunwald's baton.

Walter Giliewicz, of the Cincinnati College of Music faculty, was the soloist of the occasion. He played the C sharp minor concerto of Schytte. That Mr. Giliewicz's musical and pianistic equipment is that of an artist of the first rank has been the pronounced opinion of those who have heard him, and this verdict received splendid confirmation in his playing on this occasion. It was a magnificent performance. The reception given Mr. Giliewicz by the audience amounted to an ovation.

**Conservatory Pianist Conquers**

A young gifted pianist, Cecil Davis, who is building his repertoire preparatory to a concert career, under the guidance of Marcian Thalberg, of the Cincinnati Conservatory of Music, gave a recital at Conservatory Hall Tuesday evening. Mr. Davis plays in a broad style with a keen sense of the beautiful, as was shown in his presentation of the C minor nocturne and the barcarolle of Chopin. His playing of the Bach-Busoni chaconne and the Schumann fantasia, op. 17, characterizes him as a pianist who will surely be heard from. His musical and technical capacity was quite equal to the Liszt "Venezia e Napoli" tarantelle, with which he carried his audience to the point of demanding repeated recalls.

**Gorno Leads College Concert**

A large audience of music lover gathered at the Odeon last evening to hear the Cincinnati College of

Music faculty concert. Five soloists, with the accompaniment of a complete orchestra, under the authoritative direction of Albino Gorno, presented an attractive program. William Knox gave a fine exhibition of his virtuoso powers in playing "Le Deluge" of Saint-Saëns. The Rachmaninoff concerto in C minor was played by Irene Gardner in a manner that displayed to fine advantage her musical gifts and pianistic ability. Two songs of Schubert were exquisitely rendered by Hans Schroeder. Joseph O'Meara was very effective in his reciting of Longfellow's "King Robert of Sicily" with the orchestral accompaniment by Rossiter G. Cole. Frederick J. Hoffmann's playing of the McDowell concerto in D minor, with great effect, brought the concert to a brilliant close.

**Music Notes**

Word received last week from Cyrena Van Gordon, with the Chicago Opera Company, speaks of her activity in concert fields as well as in the operatic performances. Miss Van Gordon informs Louise Dotti, of the Cincinnati College of Music faculty, who is responsible for her training, that she is booked for concerts almost every night from February 26 to March 24. At Springfield, Ill., March 5, she will give a joint recital with Harold Bauer, pianist.

The College Concert Party, whose personnel includes Edna Brockhoff, soprano; Laura McJoynt, reader; Nell Gallagher, violinist, and Irene Gardner, pianist, has returned to its headquarters at the College of Music after a very successful tour in Illinois. Reengagements for the organization were offered after every performance.

At the Convention of the National Commercial Teachers' Federation, recently held, in Chicago the musical entertainment was considered one of the main factors of its success. Edith Crosswhite, soprano, from the class of Hans Schroeder, of the College of Music, took an active part and was highly commended for her contributions to the music program.

**THE FINAL BILTMORE MUSICALE****Capacity Audience Hears Last Concert of the Season**

The last Biltmore Morning Musicale of the season took place last Friday morning at the Hotel Biltmore before a crowded house. Andres de Seguro opened the concert with "Au clair de lune," (Mariner), "Le The," (Koechlin); and "The Muleteer" (Francisco de Nigero); "I Will Give You the Keys of Heaven," (Old English.) He sang with fine taste and was well received. Mary Garden followed with an aria by Boito, "Air Mefistofele," and "Chansons Lointaines," (Hue); "Romance," (Moret); "Le Nil," (Leroux); "Ariette," (C. Debussy); "Beau Soir," (Debussy); "Lever de Soleil," (C. Erlanger). She was not in good voice. The program was continued by Mary Warfel, the well known harpist, who played "Legende," (Zabel); and "Valse de concert," (Hasselmans). Miss Warfel made an excellent impression and showed that she was a master at her instrument. In the second part Beatrice de Holthor was introduced in a group of "Berguettes." She is a dainty and charming artist. Rosina Galli, the première danseuse of the Metropolitan Opera Company, danced delightfully, assisted by Giuseppe Bonfiglio.

**The Biltmore Friday Morning  
Musicales for the Season of 1917-18**

The Hotel Biltmore announces the fourth series of Friday Morning Musicales under the management of R. E. Johnston in the ballroom of the Hotel Biltmore on the following dates for the season 1917-18:

November 9, November 23, December 7, December 21, January 4, January 18, February 1 and February 15.

The artists who have already been engaged for these concerts are Frances Alda, Pasquale Amato, Hugh Allan, Orrin Bastedo, Luca Botta, Enrico Caruso, Pablo Casals, Giuseppe de Luca, Andres de Seguro, Mischa Elman, Geraldine Farrar, Rudolph Ganz, Mary Garden, Josef Hofmann, Fritz Kreisler, Nellie Melba, Giovanni Martinelli, Marie Rappold, Johannes Sembach, Eugen Ysaye. Announcement of others will be made at a later date.

**William Thorner Gives Brilliant  
Reception for Mme. Galli-Curci**

Last Sunday afternoon at his beautiful studio in upper Broadway, William Thorner, the distinguished vocal teacher, gave a tea and reception for Amelita Galli-Curci, the famous Italian prima donna, who was the sensation of this year's Chicago Opera Association. Mme. Galli-Curci, charmingly gowned in blue, received. It was—as she very willingly admits—the work done with Mr. Thorner, in his New York studio and in previous years in Italy, which fitted her to achieve the magnificent success which was hers. There was a company of some one hundred, among them many of the best known persons in the New York musical world.

**De Koven's "Canterbury Pilgrims" Published**

The MUSICAL COURIER has just received from the John Church Company a vocal score and libretto of Reginald de Koven's opera, "Canterbury Pilgrims." The printing and binding are excellent. A notice of the music will be left until the proper time, when the work is produced at the Metropolitan Opera House on March 8.

**Beethoven Choral Sings for Theater Club**

On Tuesday afternoon, February 20, the choral of the New York Beethoven Society, under the direction of Louis Koemmenich, sang at a meeting of the New York Theater Club, held at the Hotel Astor. This choral body is making excellent progress under Mr. Koemmenich's baton and is a credit both to the society and to its director.



## WASSILI LEPS CONDUCTS

Magnificent Performance by Philadelphia Operatic Society

On Thursday afternoon, February 22, the Philadelphia Operatic Society, Wassili Leps, conductor, added another triumph to its long list of notable performances with the production of a triple bill at the Metropolitan Opera House, Philadelphia. Ten years ago this spring, this organization gave its first operatic production, the work being "Faust," and since that time it has improved steadily under the guidance of Mr. Leps until this holiday performance contained nothing of the amateur and smacked very much of the professional. The scenery was loaned for the occasion by the Metropolitan Opera Company and the stage routine had been carefully worked out by Earle W. Marshall. The orchestra was made up of selected members of the Philadelphia Orchestra. With such a splendid foundation for fine achievement and under so excellent a conductor as Mr. Leps, the society added another noteworthy event.

Masse's "The Marriage of Jeanette," a French comedy opera in one act, was the first work on the program. The title role was sung by Mildred Warner in a most delightful fashion, her portrayal of the patient wife who wins the love of her husband against his wishes being especially effective. The role of her unwilling spouse was well sung by Oswald Blake, and the other principals were Harry R. Norman as Thomas and Margaret Simpson as Pierre.

A ballet divertissement, arranged by Mae E. Dawson and entitled the "Ballet of Butterflies," enlisted the support of some very talented little dancers. The costuming was picturesque and the entire ballet so delightfully given that had it not been for the length of the program which made any repeat impossible, the audience would have insisted upon prolonged enjoyment of this work.

Before the performance of Humperdinck's fairy opera, "Hänsel and Gretel," which concluded the program, Prof. Enoch W. Pearson, director of music in the public schools, told the story of the work in a simple and interesting fashion. A large part of his audience was made up of school children who listened throughout the program with an interest which spoke much for Mr. Leps' ability to attractively present interesting works. Professor Pearson concluded his remarks with a short talk on patriotism, after which Conductor Leps led the large audience in the singing of "America," especially appropriate for Washington's Birthday. The house was decorated with bunting and flags to do honor to the man whose birthday was being celebrated, which, coupled with a thoroughly patriotic spirit, made the afternoon one to thrill the heart of every American.

Rarely has the Humperdinck opera been given so excellent a performance and certainly it was one that

would be hard to excel. Mr. Leps' reading was that of a thorough master of the baton and he kept his forces, both orchestral and choral, well in hand so that a splendid ensemble was preserved throughout. The cast was very well chosen and consisted of Helen Salmons as Gretel, Alice Harrison as Hänsel, Vandalia Hissey as the Mother and also as the Old Witch, William J. Mayer as the Father and Leighton Edelen Cook as the Dew Fairy. Although the work of each of these singers was excellent, special praise is due Miss Hissey, who originally was scheduled to sing the role of the Mother only, but owing to the indisposition of Sara Murphy, who was to have sung the part of the Old Witch, she was heard in that work also. And she sang and acted it with an assurance which spoke well for her powers of observance and her training as a singer. In passing, it might be mentioned that Miss Hissey is an artist-pupil of Mrs. Philipps-Jenkins, the well known Philadelphia voice teacher, as are also Miss Harrison and Miss Warner. The angel pantomime by the members of the ballet and the chorus of gingerbread children were both most effectively done. And a very special word of praise is due the chorus of the Operatic Society for its splendid work throughout the entire program, a well balanced ensemble testifying to the thoroughness of the training which Mr. Leps has given this body.

The Philadelphia Operatic Society will give its fortieth production on May 10, when Julian Edwards' "Brian Boru" will be performed.

## Sascha Jacobinoff Scores With Philadelphia Chaminade Club

On the afternoon of March 28, Sascha Jacobinoff, the violinist, whose New York and Philadelphia appearances as well as in other music centers have been real triumphs, will give another New York recital. Mr. Jacobinoff recently appeared with fine success as soloist with the Chaminade Club of Philadelphia, his splendid work earning an immediate re-engagement. Four encores were necessary to satisfy the desire of his audience which even then seemed loath to have him go.

## Sembach in Herculean Effort Masters "Canterbury Pilgrims"

It is seldom such a short time is given any singer to master a part of the dimensions of that which Johannes Sembach, of the Metropolitan, is studying at present. The decision to have him sing the leading role in the "Canterbury Pilgrims" came at a time when other singers would have given up hopes of ever becoming master of it. But Sembach, although the language is English, finds little difficulty in putting the entire role under his absolute control.

## SYBIL VANE SINGS AGAIN TO CROWDED HOUSE

Soprano Charms Enthusiastic Audience With Program of Popular Numbers

The crowds that have attended the two recitals given at Aeolian Hall, New York, so far this season, by Sybil Vane, show in a satisfactory way that her popularity in this country has been firmly established.

On Friday evening last, the young singer gave a popular program, which was carefully chosen to display her extreme versatility. That Miss Vane was successful in all her endeavors and satisfied the exacting demands of the New York public was evidenced by the warm reception tendered her.

The first group of the program was devoted to excerpts from oratorio, of which the singer has a thorough knowledge. Her rendition of Bach's "My Heart Ever Faithful" and Mendelssohn's "Hear Ye Israel" ("Elijah") left nothing to be desired. "Voi che sapete" (Mozart) was also in the group.

Tschaikowsky's "Adieu Forêt" ("Jeanne d'Arc") and the recitative and aria, "Ah! for e lui," from "Traviata" were two notable features of her entire program. In these Miss Vane's deep emotional qualities were brought into view, showing her capabilities as an opera singer. One marvelled at the ease (excellent method of production) with which she delivered these more exacting numbers.

"Fairy Laughter" (Novello), "May Night" (Hageman), "Rondel of Spring" (Bibb), "A Shower of Daisies" (Ford) and "Friend" (Clara Novello Davies) composed a delightful group, in which Miss Vane was unusually pleasing. The Novello and Davies numbers went very well, as did Hageman's next song, "May Night," which possessed equally as much merit as his "Do Not Go, My Love."

In the last group, which contained English, Irish, Scotch and Welsh folksongs, the singer gave perhaps the most pleasure. She told of "The Bailiff's Daughter," "On the Banks of Allan Water"; also of "The Weaver's Daughter" and the one who pathetically said, "I Know Where I'm Going." "Loch Lomond" and "Coming Thro' the Rye" were the Scotch airs and "Llwyn Onn" and "The Bells of Aberdovey" (sung by special request) in the Welsh language cheered many a Welshman's heart in the audience. Bachelet's "Chère Nuit" as one of the encores was exquisitely sung.

Miss Vane has been called the little artist with the big voice and the statement is true. Hers is a voice of great volume, richness and of fine timbre, which she uses with a sense of well developed art.

Richard Hageman again supported Miss Vane with his excellent accompaniments.



Franz . . . . Schubert

CHRISTINE

Soprano

Recital at Aeolian  
Hall, New York  
Monday evening  
March 5  
at 8.15 o'clock



Richard . . . . Wagner

LANGENHAN

COENRAAD V. BOS  
at the piano

Personal  
representative:

Hugo Boucek,  
30 West 36th Street  
New York

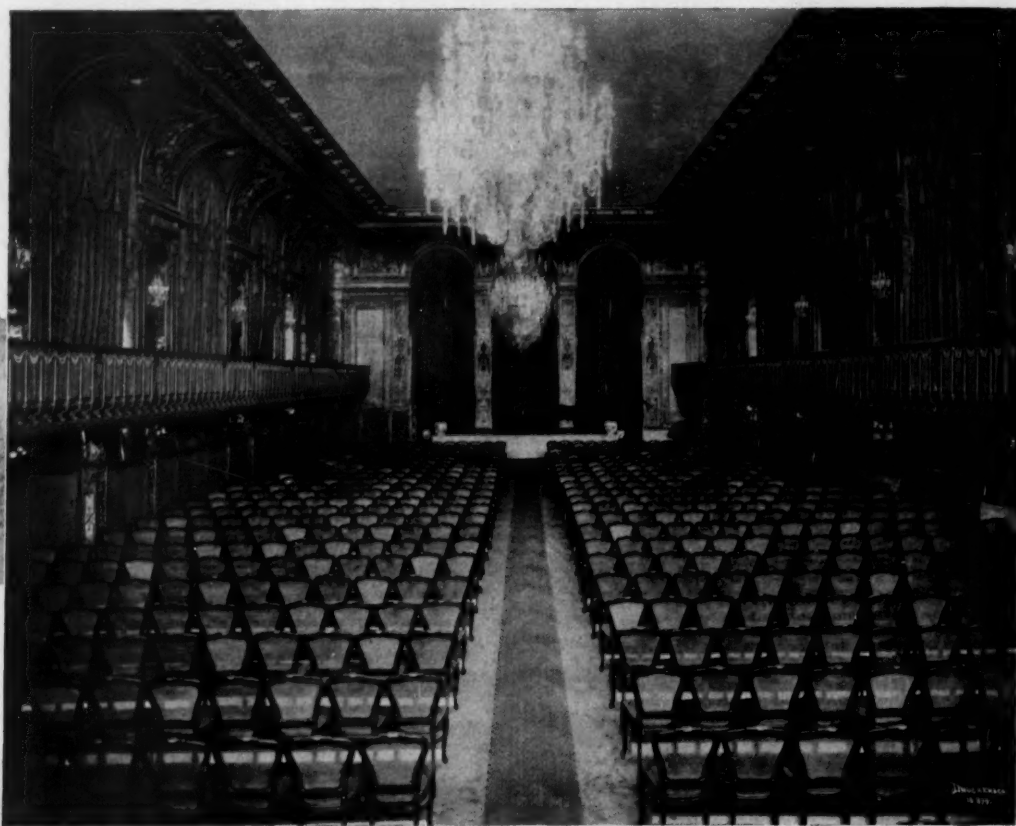


## MUSIC IN A MODERN HOTEL



JOHN McE. BOWMAN.  
President and managing director of the Hotel Biltmore and other hotels.

The Biltmore Friday Morning Musicales at the Hotel Biltmore in New York are probably the most widely known affairs of their kind. This might be considered by some as a very broad statement, but the magnitude of the scale on which they are conducted must be borne in mind, and the fact that the Hotel Biltmore, one of New York's modern and famous hotels, is known from one end of the world to the other. Travelers from nearly every country on the face of the globe have been numbered among its guests at one time or another. To John McE. Bowman must be given the credit of bringing about the wonderful success of the Hotel Biltmore, and making it one of the busiest hotels in the United States. When



THE HOTEL BILTMORE AND THE FAMOUS BALLROOM WHERE THE FRIDAY MORNING MUSICALES ARE HELD UNDER THE MANAGEMENT OF R. E. JOHNSTON.

This is the third continuous season in which they have been given, and during that time most of the world's famous artists have appeared on the programs. These musicales were planned by Mr. Bowman, the president of the hotel company, which also controls in New York the Hotel Manhattan, the Hotel Ansonia and the new Commodore Hotel, now in the course of construction.

Mr. Bowman assumed the direction of this immense hostelry, which takes in an entire city block and is twenty-three stories in height, it was not considered very much of a success. It had never been taxed to its capacity. The former management had not succeeded in bringing to it the patronage it deserved. Mr. Bowman, who had many years' experience in hotel management, immediately put into effect ideas which have brought the Hotel Biltmore up to its present preeminent position among the largest and busiest hotels of the world. The Hotel Biltmore now has the reputation of being one of the finest hotels in the world, both from the point of equipment and service.

Soon after becoming the president and managing director of the Hotel Biltmore, John McE. Bowman planned with R. E. Johnston those annual series of Friday Morning Musicales, which have now become famous. Most of the world's famous artists have appeared on the programs of these musicales. It was at one of the musicales that Caruso made his first appearance as a concert singer in America, affording the public a chance to hear him off of the operatic stage. People from all parts of the world, who are in New York at the time, whether guests of the hotel or not, help to make up the audiences, besides the long list of New Yorkers who are regular subscribers. Among them many well known and wealthy families. The large ballroom where the concerts are held is invariably crowded to its capacity. At the last concert, when Caruso appeared on a program with Belle Story and Clarence Bird, not only was the room packed to suffocation, but many were turned away, as it

was impossible to find even standing room for all who tried to get in. Eight concerts were given in the winter of 1916-1917, the last one of which took place on February 23 with Mary Garden on the program, her only New York appearance this season. Other artists participating in this concert were Andres de Seguro, Mary Warfel, Beatrice de Holthoir and Rosina Galli, the famous premiere danseuse of the Metropolitan Opera House.

Among the artists who have appeared on the programs of these musicales are Frances Alda, Hugh Allan, Pasquale Amato, Maria Barrientos, Orrin Bastedo, Clarence Bird, Lucrezia Bori, Luca Botta, Carrie Bridewell, Jascha Bron, Eddy Brown, Enrico Caruso, Pablo Casals, Jean Vincent Cooper, Giuseppe de Luca, Beatrice de Holthoir, Andres de Seguro, Mischa Elman, Geraldine Farrar, Anna Fitziu, Mary Garden, Rudolph Ganz, Rosina Galli, Mabel Garrison, Leopold Godowsky, Paulo Gruppe, Josef Hofmann, Louise Homer, Fritz Kreisler, Alys Larreyne, Mme. Melba, Giovanni Martinelli, Margarete Ober, Rosa Olitzka, Lucile Orrell, Idelle Patterson, Ignace Paderewski, Marie Rappold, Ada Sassoli, Antonio Scotti, Johannes Sembach, Louis Siegel, Albert Spalding, Belle Story, Andre Tournet, Mary Warfel, Reinald Werrenrath, Caroline White, Eugen Ysaye.

It can be said truly that the Biltmore Friday Morning Musicales have become an important factor in New York musical life. R. E. Johnston, who, on another page of this issue, announces a partial list of the artists for next season's musicales, will shortly be in a position to give the exact dates of all the concerts and a complete list of the artists.

## BUFFALO

Arthur Shattuck, pianist, and Marie Morrissey, contralto, appeared under the auspices of the Twentieth Century Club, on the evening of January 30. Mr. Shattuck by his superior pianism and musicianship, and Miss Morrissey by her admirable vocal art and engaging presence, made a decidedly favorable impression on the large audience and the program was lengthened by the encores requested.

## Guido Chorus Second Season Concert

The second season concert of the Guido Chorus, Seth Clark, director, on the evening of February 1, offered a program of great attraction which was enthusiastically received by the audience. Three local soloists who added much to the pleasure of the evening were Agnes Preston Storck, soprano; Charles McCreary, baritone, and Sidney Wertimer, tenor.

## Hans Ebell, Pianist, and David Hochstein

The Chromatic Club presented Hans Ebell, pianist, and David Hochstein, violinist, on Saturday afternoon, February 10. The artists were associated in the performance of sonatas of Mozart and Brahms and each gave a group of solos. Mr. Ebell's artistic piano work was greatly

enjoyed and the gifted violinist afforded immense satisfaction by his artistic interpretations.

## Betsy Lane Shepard With Orpheus Club

The Buffalo Orpheus Club, under the direction of John Lund, gave a stirring performance of an admirable program at its second concert on February 5. The soloist was Betsy Lane Shepard, soprano, who made a decidedly favorable impression on her first Buffalo audience.

## Galli-Curci-Ganz Receive Ovation

An attraction of first magnitude was the joint-recital of Mme. Galli-Curci and Rudolph Ganz, which took place Monday evening, February 12, under the management of Mai Davis Smith. Naturally the concert drew a large audience and both singer and pianist were given an ovation. The artists responded to numerous recalls and granted many encores.

## Leginska and New York Symphony

The New York Symphony Orchestra under Walter Damrosch, with Ethel Leginska, soloist, performed an interesting program Tuesday evening, February 13. Mr. Damrosch has developed his forces to a high degree of perfection, and artistic finish marked the entire performance. Mme. Leginska in a concerto by Liapunoff again proved her mastery of the piano in her electrifying performance.

E. D.

## Anne Arkadij Sings in Utica

On February 9, Anne Arkadij sang in Utica, N. Y., assisted by Lucille Orell, cellist, and Emil Polak, pianist. The Utica press endorsed the artist as follows:

As a singer of songs, Mme. Arkadij demonstrated her unusual gifts in a manner which delighted her hearers. The full richness of her tones and the purity of her diction are qualities which thrilled her audience. Her interpretation of each song had a distinctive value and in her German numbers, she was at her best. Among the latter were two numbers by Gustav Mahler and they were decidedly interesting. As an encore for her first group, Mme. Arkadij sang "Floods of Spring" by Rachmaninoff, and in response to encore on her last group she sang Strauss' "Heimliche Aufforderung."—Utica Observer.

Not only did Mme. Arkadij delight with her beautifully trained voice but many who had never heard her were thrilled and pleased. Graceful and rather commanding of figure and gown in black, she made a picture not to be forgotten.

The range of her voice and its clear, rich coloring in all registers made her program a delight. She has a personality and sympathy which turned her songs to little scraps of life. The love songs did not seem extravagant as she sang the words, but given in her colorful and understanding interpretation, were bits of the sweeter, purer side of life which the majority of people seem only to glimpse and then without appreciation.

Her groups of songs were well arranged and gave full display of her voice and technique. "Deep River" showed the depth and clarity of the lower register, while the following song demanded her best in high sustained notes. The life and fire with which she sang the closing group brought enthusiastic applause. Particularly happy is Mme. Arkadij in her voice control. She met the demand for long notes so easily that there were none of the signs of effort and she always held a graceful poise.—Utica Daily Press.



### Edwin Evans' Twelfth Annual Philadelphia Recital Program Comprises American Songs

On Thursday evening, February 22, Edwin Evans gave his twelfth annual Philadelphia song recital at Witherspoon Hall before an audience which filled practically every seat and applauded his work with rare enthusiasm. Possessing a voice of rich tonal quality and an ability to enter thoroughly into the spirit of the song, Mr. Evans is able to present the various numbers on his program in a manner which merits the praise which invariably is accorded his singing. Always bearing in mind those songs which best suit his voice, Mr. Evans has the rare faculty of knowing exactly what songs his audience will most appreciate, and yet he never allows the high standard of his art to be lowered. And then, too, Mr. Evans is not only an artist, but he is a past master as an arranger of programs. On this "American" program Mr. Evans presented eighteen songs by native composers, eleven of these being marked "first time here." These were "May, the Maiden" (Carpenter), "Deep River" (Fisher), "O Silent Night" (Atherton), "The Time I've Lost in Wooing" (Densmore), "Old Watt and the Rabbits" (Homer), three songs by Crist, "If There Were Dreams to Sell," "A Bag of Whistles" and "Mistletoe," Bartlett's "Sweet Little Woman o' Mine," Spier's "Ultima Rosa," and "Sea Fever," by Rogers. Of these the Fischer and Christ numbers were especially successful to judge by the measure of the applause, and these composers would have searched far for an artist to present their songs in a more delightful fashion. The other numbers on his program were "The Day Is No More" (Carpenter), "I Plucked a Quill from Cupid's Wing" (Hadley), "We Two Together" (Warner), "In Eternity" (Huhn), "Invictus" (Huhn), "Let Miss Lindy Pass" (Rogers) and Nevin's "A Summer Day." Mr. Evans was in splendid voice and his singing of the two Huhn songs aroused the enthusiasm of his audience. Stanley Atticks at the piano played excellent accompaniments, and Mr. Evans showed his own ability along that line when he played his own accompaniment for "The Night Has a Thousand Eyes," which he gave as an extra.

Mr. Evans' recitals never fail to radiate a charm unique and peculiarly his own, and that is one reason why they attract large audiences of discriminating and critical listeners. Indeed, they have come to be regarded in the light of annual events of decided importance, to be anticipated with pleasure and wholly satisfying in their excellence.

### Caruso's Birthday

At the Dorilton, New York, the home of Mr. and Mrs. Enrico M. Scognamiglio, where Enrico Caruso is absolutely at home, where he spends his leisure hours, romps about with the children and forgets that he is a person very much in the public eye, a remarkable company of friends of the artist and Mr. Scognamiglio gathered last Saturday night to usher in at midnight the forty-fourth Caruso birthday.

The festive supper was preceded by music from the cello of Signor Scognamiglio, the host, Valentina Crespi, Salvatore de Stephano and Leo Ornstein; and by some brilliant French and Italian recitations by Beverley Sitgreaves.

Among Mrs. Scognamiglio's guests were Maestro and Mrs. Giorgio Polacco, Maestro and Mrs. Papi, Mr. and Mrs. Pasquale Amato, Giuseppe de Luca, Commodore and Mrs. Edward Steiner, Leo Ornstein, Signorina Crespi, Martha Maynard, Beverley Sitgreaves, Salvatore de Stephano, Anne Klein and Miss Klein, Mrs. and Miss



GRACE WARD,

Artist-pupil of Carl Beutel. Miss Ward recently made a successful debut in recital at Fort Worth, Texas.

Godowsky, Nahan Franko, Martin H. Hanson, F. C. Coppicus, Mr. and Mrs. R. E. Johnston, Signor Pizzarello; Helen Fountain, Andres de Seguro, Dr. and Mrs. Willy Meyer.

### Eight von Ende School Pupils Appear

February 23 eight students, singing and playing the piano, participated in the last school recital given at The von Ende School of Music, New York. They were Martha Latner, Rose Beck, Mary U. Reber, Ruth Andrews, Gladys Grove, Clarice Weil, Aimee Victor, and Sigmund Krumgold. Of these two were Stojowski pupils, three Goodman pupils, and one each of Adrienne Remenyi and Van den Burg. They showed finely developed technic and interpreted works by classic and modern composers with the style essential to each period. Louis Edgar Johns played accompaniments for the singer, and the usual large audience attended the affair.

### Buckhout Saturday Musicale

Mme. Buckhout had to repeat "Phyllis" (dedicated to her), and other songs were highly appreciated and much applauded by the large audience which completely filled the handsome New York studio-apartment, February 17. The compositions were by Marion Bauer. Delphine Marsh, contralto, sang two groups of songs, also Mr. Tuckerman, baritone. February 24, compositions by Roland Farley were performed.

### OBITUARY

#### Willy von Sachs

From Vienna comes the report of the death there of Willy von Sachs, aged sixty, who formerly was a musical writer in New York, and contributed to the Commercial Advertiser, the Sun, the Evening Post, etc. He was one of the conservative school of critics who move in the footsteps of the public instead of being in the van as pioneers and discoverers of genius. Von Sachs used to sport a swagger Inverness opera cloak which for years awed the younger newspapermen of New York much more than his writings. He left this city suddenly and went to reside in Vienna.

#### Morris Stephens

Morris Stephens, one of Pittsburgh's oldest and best known local teachers, died, February 13, from heart trouble. His death was very sudden and a shock to the musical circles and his host of friends and admirers.

#### Mrs. W. B. Goate

Mary Abbie Goate died February 25 at her home, No. 419 Hancock street, Brooklyn, after a lingering illness. She was the wife of William B. Goate, musical director at Commercial High School, and a composer.

### SOME REFLECTIONS AT THE END OF A YEAR.

Would it not be interesting nationally, and a matter of intense pride patriotically if an American voice, belonging to an American artist born, educated and musically trained in America, should become one of the World's Great Voices, just as America itself has become one of the Great World Powers?

We do not seem to have reached, with our native artists, the "seats on the stage", stage (pardon us!), or "capacity audiences", "Standing Room Only."

We do feel, however, that there is one native voice which should have the most serious, nation-wide consideration before its inevitable fame carries it to the point of playing only to the largest cities.

We have spent a lot of our money, and not a little of this artist's money too, in trying to get the public opinion on these points, and in helping the local managers and committees introduce him to their public. We believe in advertising. We believe in advertising this because we want to meet you face to face with this little personal reflection. We do not wish to be told that you are out of town: we do not want the editorial blue pencil, until they have passed on him on his merits.

We have not booked this artist for eighty appearances by insisting that he was "As good as So-and-So" or "Better than So-and-So"; that he was "The Next So-and-So". There is only one Caruso and only one McCormack.

We will stand on his own merits.

We have never signed a contract for this artist by being derogatory toward a brother artist or by "damning with raised eyebrows and faint praise", and we have found that a kindly consideration for the "other fellow" pays. Sometimes it pays us.

He has sung with four of the great American orchestras this season.

He believes in American teaching, and in nearly everything else American, except the High Cost of Living.

He has travelled over 30,000 miles on American roads.

By June 1st he will have crossed the Continent from ocean to ocean seven times filling paid engagements--all in ONE YEAR.

He has sung to 75,000 people, and if comment means anything they have enjoyed it hugely.

Archie Bell, of the Cleveland Leader, strikes a human note:--"There's a name to become acquainted with as soon as possible, for as certainly as the sun shines and as certainly as the 'Follies' are filling the Opera House to the doors this week, or as certain as any other certainty that may come to mind, this young American is just the sort of timber that flashes on the horizon a few times in a generation--Theo Karle."

Sole direction of Kingsbery Foster, 25 West 42nd Street, New York.



# MUSICAL COURIER

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LEONARD LIEBLING . . . . . EDITOR-IN-CHIEF  
H. O. OSGOOD . . . . . ASSOCIATE EDITOR  
ALVIN L. SCHMOEGER . . . . . GENERAL MANAGER  
RENE DEVRIES . . . . . GENERAL REPRESENTATIVE  
J. ALBERT RIKER . . . . . EASTERN TRAV. REPRESENTATIVE

## OFFICES

CHICAGO HEADQUARTERS—JEANNETTE COX, 610 to 625 Orchestra Building, Chicago. Telephone, Harrison 6110.

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## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

Music lovers and opera lovers are not necessarily the same.

Mme. Fremstad will give her only New York recital of this season early in April at Aeolian Hall.

At one of the Galli-Curci performances of the heroine in "Lucia," a spectator remarked after the "Mad Scene," and its subsequent storm of applause: "If she is mad, I wish never to hear a sane singer again."

One of the Metropolitan Opera House lukewarm successes, "Madame Sans-Gene," by Giordano, returns to the local repertoire this week, on Friday evening. However, the Napoleon delineation of Pasquale Amato is worth seeing. It constitutes one of the best bits of histrionic virtuosity to be experienced at the Metropolitan these days. By the way, shall one say "adieu" to "The Pearl Fishers," or only "au revoir"? The former, we hope.

One wonders if the principal factor which brought about Mary Garden's determination to leave for Europe, so to say, "between days," was the fact that it was by no means the Mary of old, either in voice or vocalism, who appeared at the Biltmore Musicales last week. Miss Garden still remains popular, as was shown by the applause which greeted her on that occasion, not because of her singing, but because she is Mary Garden, and she is very wise in not putting that popularity to too severe a test.

A passage in a letter received from David H. Walker, San Francisco representative of the MUSICAL COURIER, reads: "Alfred Metzger, editor of the Pacific Coast Musical Review, sums up the general attitude of San Francisco toward music recently in one headline, which is unique in its forceful effects and its onlooker's point of view. Mr. Metzger writes: 'The Minneapolis Orchestra, under Emil Oberhoffer, and the San Francisco Symphony Orchestra, under Alfred Hertz, gives six big concerts during four days, and on Sunday, February 11, two symphony concerts took place, both crowded

to the doors. The circumstance speaks exceedingly well for the musical taste of the Pacific Coast metropolis.' A page of writing could not tell the facts any better."

At the tenth pair of San Francisco Orchestra concerts, March 2 and 4, the chief number will be Stillman Kelley's "New England" symphony. Why this composition is not having appearances in New York this winter is one of the eternal mysteries of music and man.

The Portland Symphony Orchestra has an annual guarantee fund of \$6,000. This year the fund is short by \$800. The mere publication of this need should suffice to stimulate a few representative citizens of Portland into making up the required total.

J. Pierpont Morgan has just purchased of John Towers the only copy in existence of "8,071 Birth and Death Days of Living and Dead Musicians." The work occupied the veteran singing master and author, now in his eighty-second year, close on two hours daily for the past ten years. It is the only compilation of its kind, and one which, if published, would be of great interest and service to musical folks everywhere in the world.

The University of Pennsylvania honored itself as well as Leopold Stokowski and the splendid Philadelphia Orchestra, which he has brought to such a magnificent standard of perfection, in conferring upon the young conductor the degree of Doctor of Music. Now Dr. Muck has a colleague to share with him the doctoral conducting honors in America. Still we are inclined to think that Dr. Stokowski's conducting will continue to remain seven-eighths Stokowski, with only a very small fraction of Doctor—which is well. That is just the trouble with the Boston man's conducting. There is altogether too much Doctor in it.

In a certain sense it is unfair for all reviewers to fall tooth and nail upon Mme. Farrar because she does not present the physical ideal so long associated in the American public mind with the character of Thais. In how many of the other operatic roles has our public been getting visualizations of the actual figures their creators had in mind? All too seldom have we seen here a Violetta or Mimi who looked really consumptive, a Marguerite or Juliet who gave the impression of extreme youth, a Delilah who impressed one as a successful seductress, or an Eva, Elsa or Rosina whose proportions and demeanor suggested the period of early womanhood?

In last week's Chicago letter there appeared an item regarding the debut in that city of Vera Kaplun-Arenson, the Russian pianist. This event was worthy of special notice for two reasons; first, it marked the introduction to the ranks of the great concert pianists at present in America of one whose work in Berlin and other music centers of Europe has shown her to be a worthy member of this select coterie; second, it was a recital regarding which the Jury agreed in point of its interpretative value, the artist's splendid ability as a technician, and, above all, as one in whom the individual and the artist are blended to a fine point. America is glad to welcome her as another distinct asset in the musical life of this country.

On another page of the MUSICAL COURIER will be found an announcement of the Illinois State Civil Service Commission, in which notice is published that the commission is seeking a voice teacher to give instruction in vocal music at the schools under the jurisdiction of the commission. The applicant must have training and experience and be informed on special subjects, "including a knowledge of music, methods of instructing in vocal music, and management and development of groups for chorus work." The duties of the position involve also giving instruction in vocal music requiring an education equivalent to high school graduation. The munificent salary offered for the work is \$50 per month, with board and lodging, to start, and "possibly a later increase to \$150 a month." One of the reasons why music is not recognized officially by most of our municipalities, and why musicians make less money in proportion to their work than day laborers or skilled mechanics, is set forth in the attitude of this State commission in its aforesaid announcement. As long as music and musicians are

willing to be treated as at present, just so long will they be treated as they are.

It is timely for Henry T. Finck to remind the musical world of America, in his New York Evening Post column, that Edward MacDowell said in one of his Columbia University lectures (they are printed by Arthur Schmidt): "As for Liszt, there is such an astounding wealth of poetry and deep feeling beneath the somewhat 'flashy' bombastic trick of speech he inherited, that the true lover of music can no more allow his feelings to be led astray by such externals than one would judge a man's mind by the cut of his coat or the hat he wears." There are writers in the public prints who are endeavoring to lead astray the true lovers of music in the very way mentioned by Mr. Finck, but as they have on numerous occasions displayed their inability to agree on the merits even of the sternest classicists, the individual opinions of such newspaper writers on the subject of such an imaginative composer as Liszt, now are taken at their proper value.

There are all sorts of music teachers. One of them lives in a Texas city and is a prominent pedagogue there. Three of his pupils needed certain special instruction which he felt he could not give them. He advised them to go to a certain other teacher. They said they could not afford it. He answered, "I will help you borrow the money, even though you owe me now for lessons I have given you." Finally to test him they borrowed the money, and he acted as their security. They went to him with the six hundred dollars required, and asked, "Now shall we spend this with you or X?" He replied at once, "Take that course with X. She has something you need that I have not." We do not mind saying that "X" is Carrie Louise Dunning. She told us the story and added: "That was a big man, in the biggest sense of the word. I have found only three of his kind in my twelve years of experience. But I thought the world ought to know there are a few like him."

An interesting interview with John McCormack was published in the New York World of last Sunday. That singer had some very sound and sensible things to say. He believes, before all things, in popularizing music, and getting it into touch with the people, instead of permitting it to be treated by "highbrow and snobbish critics" as something created for their especial edification and to be discussed in terms which will frighten off merely emotional and sentimental persons in the ranks of the common peepul. Because a man doesn't understand a Bach fugue the first or second time he hears it, is no reason to believe that man to be without a sense of beauty, says Mr. McCormack very rightly. He does not care for Debussy, and says that he finds it impossible to become deeply interested in him. The Stephen Foster songs are beautiful and never will be driven out by the moderns, declared the famous Irish balladist and song interpreter. He likes Ravel, and considers him more sincere than Debussy. "Orchestrally speaking, Strauss is the greatest genius that ever lived," is the McCormack verdict on Richard II. In answer to "which is the greatest song ever written?" the interviewed one replied, "Schubert's 'Allmacht.'" He calls him the greatest natural musician of them all, the people's musician, as Mozart is the musician's musician. Mr. McCormack's favorite opera is "Carmen," but, all told, he places Verdi first among the opera composers. He paid an eloquent tribute to American singers, and hoped the time would come soon when they will be singing all the important roles in grand opera in America.

## N. F. M. C. BIENNIAL

The tenth biennial convention of the National Federation of Music Clubs will be held at Birmingham, Ala., April 15 to 21, 1917. Delegates and visitors from every section of the United States are expected to attend the meetings and concerts. There will be varied musical features, including the Russian Symphony Orchestra; John Powell, pianist; Frances Ingram, contralto; Lada, concert dancer; Mrs. Edward MacDowell in lecture-recital, etc. Negotiations are pending for the appearance of two very noted American singers, one a contralto and the other a tenor. Also, Birmingham is to witness a large spectacular musical pageant called "Joseph," with 2,000 persons taking part. Further details about the convention can be secured by addressing the Biennial Publicity Committee, Cable Hall, Birmingham, Ala.



## POVERTY AND GENIUS

A few weeks ago a professor at one of New York's colleges said that a certain young composer should be set free from the worry of earning his bread so that he could give his undivided attention to the composing of an opera or symphony. A piano seller and a theatre manager who overheard the remark immediately undertook to set the professor right. They were positive that a little ready money would spoil the young composer. They were certain that the best thing he could do was to work hard for his living and get along as best he could with the composition of his great work. Was the professor right, or were the business men right? Well, let us put the matter in another form. Let us say, for instance, that the best way to become a successful man of business is to be at college all day and leave the affairs of business to be attended to at night or during recess. Will a business man agree to that proposition? Not at all. He knows well enough that no man can succeed in the business world who does not attend to business. But the trouble is that he has come to look on the making of money as the only object of existence and he cannot think of any other occupation being so important that time spent in earning a living is time wasted for the man who is doing the other work. Hamerton writes:

An intellectual man who is forty years old is as much at school as an Etonian of fourteen, and if you set him to earn more money than that which comes to him without especial care about it, you interrupt his schooling, exactly as selfish parents used to do when they sent their young children to the factory and prevented them from learning to read. . . . In all simple industrial occupations the need of money drives a man forward and is often the very origin and foundation of his fortune. There exists in such occupations a perfect harmony between the present necessity and the ultimate purpose of the life. Wealth is the object of industry.

And wealth is the object of the piano seller and the theatre manager who could not see that a composer who had to give most of his time to making a living was seriously handicapped for work which had, not wealth, but the creation of an art work as its object. "If Europe praised me," said Goethe, "what has Europe done for me? Nothing. Even my works have been an expense to me." Goethe had a private income. He could afford to write the great works that Germany is now so proud of. Merck the publisher offered Goethe fifteen dollars for a drama. If he had been compelled to earn his living he could not have produced his great works—or at least not nearly so many of them. Austria let Mozart and Schubert starve to death. They did not know how to work for their living. All they could do was to write great musical compositions. They had to pay the penalty. We talk a great deal about Plato, and quote him whenever we write at any length on music and philosophy. But Plato was a commercial traveller for an olive oil merchant. He happened to have a job he could do and still find time to write works for the glory of ancient Greece and the pastime of his poverty. Will our piano seller and theatre manager say that Plato would have been ruined if he could have spent more time in study and writing and less time in voyages to Egypt and the seaports of the Levant? And what says Quiller-Couch in his latest book, published in 1915?

Speaking of English literature, he says:

What are the great poetical names of the last hundred years or so? Coleridge, Wordsworth, Byron, Shelley, Landor, Keats, Tennyson, Browning, Arnold, Morris, Rossetti, Swinburne—we may stop there. Of these, all but Keats, Browning, Rossetti were university men; and of these three Keats, who died young, cut off in his prime, was the only one not fairly well to do. It may seem a brutal thing to say, and it is a sad thing to say; but, as a matter of hard fact, the theory that poetical genius bloweth where it listeth, and equally in poor and rich, holds little truth. . . . Nine out of those twelve were university men; which means that somehow or other they procured the means to get the best education England can give. . . . Of the remaining three Browning was well to do. . . . Rossetti had a small private income; and, moreover, he painted. There remains but Keats, whom Atropos slew young, as she slew John Clare in a madhouse, and James Thomson by the laudanum he took to drug disappointment. . . . The poor poet has not in these days, nor has had for two hundred years, a dog's chance.

We have quoted extensively because the words of Quiller-Couch do just as well for composers as for poets. Beethoven never could have written his great works if a committee of gentlemen had not supplied him with the little money he required to live so that the entire world might be richer for the genius he could give to worthy work. How for-

tunate that our friends the piano seller and the theatre manager were not on hand to insist that Beethoven ought to teach and conduct, finger children's piano studies, and make theatre orchestrations of popular songs. And will any one tell us that MacDowell was helped as a composer by the worries of his professorship and the burdens of his teaching? A private income might weaken the character of a weakling now and then. What of it! It is better for a thousand weak ones to be sacrificed in luxury than for one fine genius to be ground down in poverty. Only the merest chance saved Chopin for the musical world. In his desperation he was ready to emigrate to America ninety years ago. A wealthy Parisian got him a few rich pupils and he was able to stay in Paris and meet the cultured society his fine strung nature needed.

Let no one read what we have written and conclude that we are pessimistic. We do not write to discourage but to tell the truth. It is far better to know the facts at the beginning than to live in a fool's paradise all through life and find the golden apples turn to ashes in the end.

## GREEK MUSIC

Greece, that small kingdom by the Mediterranean, has been receiving a little more attention of late than it likes. But with modern Greece we are not concerned, except to say that the present inhabitants of that long famous land are not the descendants of the race that gave the country its fame. Many a fig merchant and banana dealer throughout the United States fancies himself the inheritor of the race that gave the world about fourteen men of genius of the highest rank and which made Athens the intellectual high water mark of mankind. He is mistaken. The golden age of Pericles is so called because during that short period a great race swarmed in Athens, produced an extraordinary number of brilliant intellects, and passed away.

Athens was still undeveloped in the year 500 B. C. In the year 400 B. C. she was in ruins, never to rise again. Byron very eloquently called on the earth of Greece to grant him but three of the ancient three hundred.

You have the Pyrrhic dance as yet,  
Where is the Pyrrhic phalanx gone?  
Of two such lessons, why forget  
The nobler and the manlier one?

If Byron could consult the charts at the end of Madison Grant's volume: "The passing of the great race," he might better understand why modern Athens can not be the same as ancient Athens. The chart for the period 1800 B. C. to 100 B. C. shows Athens in red, indicating the pre-teutonic Nordics. The chart for the period extending from the middle ages to the present shows Athens in yellow, indicating the Mediterraneans.

Two sentences from the illuminating work just referred to will be sufficient for our purposes.

This same Nordic element, everywhere the type of the sailor, the soldier, the adventurer and the pioneer, was ever the type to migrate to new countries. . . .

As in all wars since Roman times, from a breeding point of view, the little dark man is the final winner.

Now we may better understand how the adventurous Northern explorers settled in the ravishingly beautiful valleys of Greece between the soaring mountains and the blue sea, filled with the energy to withstand the mists and tempests of their early home and expending their superfluous vitality in intellectual pursuits. But this same race has always come to grief in sunny lands without the tonic of winter. The race of Homer, Aeschylus, Aristophanes, Socrates, Aristotle, Plato, Phidias, Praxiteles, Anacreon, Sappho, Pindar, Euclid, Archimedes, Anaxagoras, Solon, Theocritus, Demosthenes, Sophocles, was conquered by the Romans and completely swamped by the breeding Mediterranean race. That is why no modern Greek has any claim to the glory of the race that gave to ancient Athens its imperishable renown. A modern Englishman is as much unlike the ancient Briton who fought Julius Caesar. After the Romans had held England for four centuries the Saxons came in, dislodged the ancient Briton completely, together with the Roman remnants, and gave the southern half of the island a new population and a new language. The Danes and the Normans who followed the Saxons could not extinguish this new Saxon tongue. The Mediterranean races extinguished the race but not the language of the Athens that is famous. They took the perfect language of the greater thinkers in exactly the same way that the Mediterranean race

which forms the Welsh of today took the Celtic tongue of another subdivision of the Nordic race.

This long introduction may seem out of place in a paper devoted to music, but it is necessary if we are to take an intelligent interest in the music of Greece. The music of modern Greece is, of course, just the ordinary music of all the smaller countries of Europe. There are no modern Greek composers or executants of international repute today.

The music of ancient Greece, on the other hand, lives almost entirely on the reputation it owes to the poets and philosophers who have written about it.

Abdy Williams, in his book on "The Aristoxenian Theory of Musical Rhythm," says:

Greek melos, with its refinements of modes, genera, transpositions, and modulations, rose, during the classical age, to a very high degree of development, and, in a lesser degree, appealed to the cultured Attic audience much as the music of Beethoven or Wagner appeals to an audience of today.

That is about all we know or need to know of the music of ancient Greece. Greek architecture, Greek sculpture, Greek pottery, Greek literature are still unsurpassed and unsurpassable. But Greek music could never have been worthy to rank with the other arts of Greece unless the Greeks had first discovered the tempered scale.

That was the discovery that made possible all the great music of the last two hundred years. No nation ever became eminent in music without it, not even the marvelous ancient Greeks, and it is certain that no nation will ever discard it for any system that preceded it. What the future has in store for musical development is beyond our ken.

## MUSIC STUDENTS IN 1819

A curious pamphlet of the year 1819 gives a list of the teachers and pupils of the Conservatoire of Paris, of which Cherubini was then director in chief.

The three directors, Gossec, Mehul, and Cherubini, instruct twelve pupils in composition; Catel and Berton teach thirty pupils harmony; Garat, Richer, Gerard, singing to thirty-five pupils; Guichard, declamatory singing to fifteen pupils; Roland, Butignot, Desperamons prepare twenty-four for singing; eight professors of solfeggi instruct one hundred and fifty-two pupils; three professors of the piano, Adam, Boyeldieu, and Jardin have fifty-four scholars; Kreutzer, Baillot, and Grasset have forty-four scholars for the violin; Levasseur and Baudiot, twenty-four for the violoncello; Wunderlich has eighteen pupils for the flute; Satentin, six for the hautbois; Lefebvre and Ch. Duvernoy, twenty for the clarinet; F. Duvernoy and Dominich, sixteen for the horn; Ozi and Delcambre, twelve for the bassoon.

The list gives thirty-three professors, six adjuncts, and twenty-seven advanced pupils who taught. There were 300 pupils, of whom 100 were female students.

The strange part about this list is the proportion of woodwind players to violin, piano and singing pupils. We cannot give offhand the number of pupils at any of the great modern schools of music, but we are certain that the piano and voice claims the greater part of the students of whom the by far greater number are young women. Are we right? Very little of the music of that collection of teachers has come down to us. Cherubini now and then supplies an overture for some of our symphony concert programs. Mehul's "Joseph" is performed once in a blue moon, and the moon has not been blue for a long time. Gossec is finished. Nobody ever hears his compositions now. Kreutzer the violinist has left some valuable studies which are still in use. Beethoven dedicated his finest sonata for violin and piano to him. On account of the slow movement of that particular sonata Tolstoy selected the "Kreutzer Sonata" as the name of a lewd novel of his, a novel which the United States post office refused to handle and which booksellers had to order by express! What a comical situation for an innocent violin teacher in Paris who died long years before his name was known to the world of fiction readers.

## THE LONG ARM SCHOOL OF CRITICISM

Below is an article written by Wilson G. Smith, the distinguished Cleveland critic for the Press of that city, in his column entitled "Music and Music Makers." It endorses strongly and lucidly statements that have often been made in the MUSICAL COURIER editorial columns and shows what the profession itself really thinks of the work of those critics to whom Mr. Smith refers. The lay public, realizing nothing of the inside of the matter, is occasionally impressed by this brand of criticism: in fact, there is one shining example of this class



of critics in New York, who has built up what reputation he has solely on the completeness of his library. Nothing is easier than this sort of work, if one has the time and patience for it, and nothing is of less value than this so-called "criticism," though it may be interesting when put forward through proper channels as a reading article.

Real criticism, to be of the slightest value, must first of all be alive. In order to be a success as one of the variety of critics to whom Mr. Smith refers, it is only necessary to have a good long arm, so that one can sit at a desk in the center of one's library and reach out for any book in the room. But to be one of the other class, of which Wilson G. Smith is a shining example, requires brains.

#### MUSIC AND MUSIC MAKERS.

By Wilson G. Smith, in the Cleveland (Ohio) Press, December 29, 1916.

The encyclopedic erudition of some of the New York music critics is at times a thing of wondrous amazement—it is, it would be did not one know that all of their wisdom is to be found in any comprehensive encyclopedia.

For instance, if Mischa Elman appears in recital, the next day papers regale their readers with an extensive and intensive dissertation upon the fiddle; that the fiddle is constructed of wood fashioned in a certain wise, that it has four strings of feline origin, that it is played with the hands and not the feet, as some of the unsophisticated might suppose.

Again, if Paderewski appears in public, the instrument he manipulates is a piano, the direct descendant of the spinet, clavichord and hammerklavier, with minute particulars anent these obsolete provokers of sound.

Now, all this is very illuminating and has about as much to do with the artistry of the players involved as would be the question as to whether or no an Egyptian mummy took the embalming fluid by way of a cocktail or a hyperdermic injection.

Such manner of writing belongs to the archives of an historical museum, and with encyclopedias so handy is a waste of space and material.

What provoked the above remarks was the comments of New York critics upon the first production in America of Zandonai's opera—"Francesca da Rimini."

The fact that archaic instruments like the lute, viola pomposa and the piffero—obsolete makers of music—were introduced into the score to give local and historical color, set the encyclopedic pens awagging.

The intimate knowledge published by the critics concerning these harmless members of the orchestra, exhausted all of the encyclopedias ever penned by investigating man. What the music was like, what it portended and what its emotional and technical construction signified, was passed by in silence. Probably it was of too recent evolution to be found in the Britannica at hand. Truly musical criticism in New York is a thing of wonder if not of incubation.

#### MCCORMACK ESTABLISHES RECORD

It is doubtful whether any artist in the world, vocalist or instrumentalist, has ever equalled the record which John McCormack set last week in Boston. Four times in eight days he gave song recitals in the great Boston Symphony Hall and filled the place to overflowing each time so that extra seats had to be placed upon the stage after the entire seating capacity of the regular house had been completely filled, this with no added attraction except for Mr. McBeath, the violinist, who regularly shares his programs. Otherwise just Mr. McCormack, singing songs to piano accompaniments. It was indeed a truly remarkable testimonial to the universality of Mr. McCormack's appeal and consequent popularity. It is a triumph of a very fine art, for those who think of John McCormack only as a singer of popular, sentimental songs, forget that he is one of the very finest light lyric tenors in the world at the present day; that there is none to equal him in, for instance, the singing of arias by Mozart or Rossini.

#### HIT OR MISS

##### Artist vs. Manager

Manager—"Yes, my dear madam, \$500 for each date. That's what you'll get."  
Artist—"How many dates do you guarantee?"  
Manager—"None."  
Artist—"How much do I pay you?"  
Manager—"Only \$1,000. I generally get \$2,200."  
Artist—"Shall I pay you the money in advance or will you deduct the \$1,000 from the \$500 I am to get from each date? You can take \$300 for yourself and here is \$100 cash, so three dates will pay your entire fee."  
Manager—"But suppose you don't get the dates?"  
Artist—"Exit."  
Manager (solus)—"I should have taken the hundred."

##### Nothing Lacking Except the Voice

A Swedish singer promenades daily in New York clad only in white summer apparel, wearing white shoes, white trousers and a white silk shirt. His wife, if all be said is true, told him that the wearing of summer apparel during freezing weather would secure for him many dates and thousands of dollars. So far her prophecy has not been fulfilled. He still walks and will walk many more miles

before he secures a worthy engagement. Clothes do not make the man and it takes more than a freaky stunt to make a successful singer. The real need is for a good voice.

#### Three Times Four Makes Twelve

A well known singer is soon to be heard in recital, for which it is said he is to receive \$4,000 at each appearance, while his manager gets \$12,000 each time. Pretty lucrative business for some managers.

#### She Is Still at the Helm

Seven have sunk already. Still another went down last week, losing his 15 per. Petticoats rule in that office on the "Boul' Mich."

#### Lost \$11,000 in Four Performances

A well known operatic company lost \$11,000 recently in four performances in a middle west town. It is an expensive game, that of operatic impresario.

#### THE BYSTANDER

##### Good Music—Sparks From "Feuersnot"—Iconoclastic

When this war started out it caught various departments of such household goods as I possessed scattered over various countries in Europe, where, unfortunately, they still remain. Paris was blessed with the extensive, if not select, musical library which had gradually accumulated around the legs and on the back of my piano in the last dozen years—and for all I know still is blessed with it. At least, I did not have any music library at all here until a few weeks ago, when I made up my mind to get together at least as much good music as would fill out spare evenings for the present. What I wanted was something that would give me some of the world's best literature for the piano and for singers in a compact, concise form. Looking over the field I decided finally to write to Oliver Ditson and ask them to send me eight or ten volumes of their Musicians Library. Well, I have not been sorry. Certainly from the typographical standpoint there is nothing better to be had in music, and the editorial work represents the finest and most authoritative brains in the field today. The selections of music for the different volumes have been splendidly made and in many cases the introduction (for each separate volume is provided with a splendid portrait of the composer whose work it contains, and a long, clear and illuminating introduction, with critical notice of the compositions) is oftentimes alone worth the price of admission. (For instance, some of the Huneker essays.) I have revelled in these volumes in spare moments ever since and the thought has often occurred to me how much better off we Americans are in that regard than our fellow musicians across the pond. If I were on the continent and wanted to get together the music which is contained in those volumes in the Musicians Library, I should have to make up the collection from perhaps a hundred different sources, and it would cost me at least four or five times as much as what I had to pay for the splendid Ditson volumes.

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I dropped into the Philharmonic concert last Sunday afternoon especially to hear the "Love Scene" from "Feuersnot," an opera—the best Strauss ever wrote, by the way, or ever will write—which I have very pleasant memories from the Munich days. For three years I played an important part in "Feuersnot" at the Royal Opera House there. I was the moonshine. In other words, whenever they gave "Feuersnot" I had to climb five or six flights of roundabout stairs until I got way up to the light galleries. In "Feuersnot" the moonlight plays a very important role. It has, if I remember rightly, no less than eleven cues during the evening, when it has to appear or disappear. (Come to think of it Kunrad's amorous adventures must have been blessed with drifting clouds.) My job was to follow the opera as it advanced in the piano score and give the electricians the proper musical cues for switching the moon on and off. We achieved some highly artistic effects, if I do say so who shouldn't. Occasionally the moon jumped on in full power in one smashing sforzando. Again there were some delightfully lingering spasms of diminuendo or crescendo, accompanied by a real tempo rubato, hard to excel even in the most superior musical circles. I bet Maude Fay will remember how beautifully that moon lit her up on the balcony. She was Demuth, the heroine of "Feuersnot," at Munich in those days. It is one of her best roles and she did it magnificently. "Feuersnot" has more real spontaneity, more genuine inspiration than all the other operas of Strauss put together, if we leave out "Salome." Too bad that it cannot be done here. But the book is naughty—very, very naughty—quite too naughty, in fact for any possible production on this chaste western border of the Atlantic. It is from the pen of Ernst von Wolzogen, and entirely aside from the music, a most delightful piece of very fine literature.

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Sometime when I have quite a bit of spare time I think I shall sit down and write an essay in which I shall take delight in throwing a few musical bombshells. I suppose most people are agreed by this time, for instance, that "Parsifal" represents by no means the high water mark of Wagner's achievement, notwithstanding the time and money that has been expended by the Wagner family and Wagnerphobes to make the world believe that it is something unique in the temple of musical art. But it is true that most everybody has also discovered that the Beethoven Ninth Symphony, although the longest, is by no means the finest of the immortal series? (It is not.) Have these same people taken the trouble to hear for themselves that Brahms, although the creator of some of the finest and most immortal songs which exist, is often very stodgy and dull when he is writing instrumental music? (He is—with the honorable exception of certain compositions.)

Apropos of Brahms. I remember a young pianist playing for me once the delightful "Capriccio" from one of his very last works for piano. (The good, old soul seems to have grown more genial and simple with advancing

## I SEE THAT—

Mme. Schumann-Heink was hurt while in St. Louis. Chicago Opera Company may be heard in New York next winter.

Irma Seydel already has played forty-three engagements. Bechstein Hall, London, has changed its name to Wigmore. Wachtmeister compositions delighted New Yorkers.

The jury agreed in praising Vera Kaplun-Aronson's work at her Chicago debut.

Edith Taylor Thomson, of Pittsburgh, was in town last week.

J. Pierpont Morgan has purchased only copy of "Birth and Death Days of Living and Dead Musicians," by John Towers.

Gustin Wright, American organist, is to conduct the DuBois anniversary service in Paris.

John Prindle Scott's ode is the official song of Nebraska. Tilly Koenen is filling engagements in the Middle West.

Clara Novello Davies gave Wilfred Douthitt over 100 lessons on "Elijah," which he first sang at Cardiff, Wales, with Sybil Vane.

Mary Garden is returning to her beloved France.

William Thorne gave a reception in honor of Mme. Galli-Curci.

Jacques Thibaud will return next season.

Columbia University is to have a summer session of opera. Boston hears joint recital by a poet and a composer.

It is reported Caruso will be heard in concert next season. Ferrari-Fontana has been engaged for South American season.

Willie B. Manson has been killed.

Fannie Bloomfield Zeisler's song wins scholastic honors.

Walter Damrosch gave first New York performance of Chadwick's "Aphrodite."

Mary C. Armstrong declares enthusiasm to be a great factor in the success of a teacher.

Florence Easton and Francis MacLennan gave a duet recital in New York last week.

McCormack sold out Symphony Hall, Boston, four times within eight days.

New York Philharmonic gives the first New York performance of Grainger's "In a Nutshell," the composer at the piano.

Cornell University offers summer course in training teachers and supervisors of music.

Handel and Haydn Society of Boston is heard in unfamiliar works.

Albert Spalding played to three sold out houses in Havana. The University of Pennsylvania conferred the degree of Doctor of Music upon Leopold Stokowski.

Jascha Heifetz is to be heard here next season.

Caruso has never seen a prize fight.

Massenet's "Le Cid" has been revived at the Paris Opera. Fort Worth heard the new sonata by Carl Venh.

Artists traveling in the West have had their own troubles with blizzards.

A new Stravinsky ballet was performed recently in Paris. A patriotic cantata by Bruno Hulin pleased a New York audience.

De Koven's "Canterbury Pilgrims" will be produced at the Metropolitan, March 8.

Kreisler, Bauer and Casals are to appear on a New York Symphony program.

Frieda Hempel is winning the same success in concert as she did at the Metropolitan.

Alice Nielsen is a favorite with college students.

Edgar Stillman Kelley is in San Francisco to attend the performance of his "New England" symphony by the orchestra, March 2.

Constance Purdy entertained at a Russian supper.

Portland, Oregon, enjoys season of Chinese opera each year.

Daniel Mayer will manage Elena Gerhardt for 1917-1918. The Silingardi Opera Company is now on a Latin-American tour.

Carrie Bridewell is to sing "Carmen" with the National Opera Club.

Berlin heard Kienzl's latest opera, "Das Testament."

Ernst Hoeberl's "Die Rose der Alhambra" had its premiere at Cassel.

Berlin Royal Opera revived Verdi's "Othello."

A new symphony by Suter is heard in Berlin.

Warsaw is to hear opera with a cast from the Darmstadt Theater.

Adele aus der Ohe has composed a sonata for violin and piano.

A new symphonic poem by Kurt Peter was heard at Altenburg.

A \$125,000 fine arts building is in sight for Lawrence, Kan. Johannes Sembach is to sing the role of Chaucer in English.

Joseph Bonnet was made an honorary member of the American Guild of Organists.

Caruso is not too old to have a birthday.

H. R. F.

years, something for which one must admire him tremendously.) Now this young pianist played this most delightful, straightforward and uninvolved work in the most complicated and exaggerated style possible, trying to read into it about eleven million things that Brahms never thought of. Imagine how surprised Shakespeare would be if he could read some of those learned critical dissertations on his works! I said to him, "What are you trying to do to poor old Johannes? He was a dear old gentleman and it must have given him as much pleasure to write that lovely thing as it does all of us to hear it when it is played the way it should be. Why in the name of goodness do you attempt to discover inner meanings and soul beats in anything so transparently clear as that composition?"

Then he spent half an hour explaining it to me, quoting everybody from Confucius to Schopenhauer.

I did not believe him then.

And I don't now.

BYRON HAGEL.



## ACROSS THE COUNTRY

**Albany, N. Y.**—The quartet choir of the Madison Avenue Reformed Church made up of Mrs. Christian T. Martin, soprano; Georgine T. Avery, contralto; Frederic J. Maples, tenor, and Kolin Hager, baritone, has been winning deserved praise for its excellent work. William L. Widdemer, organist and choir director, is to be complimented on his singers and their work, as well as his splendid organ playing. Mr. Widdemer plans to present his choir in Du Bois' "Seven Last Words," on Good Friday night.

**Alvin, Tex.**—The Houstonian Ladies' Quartet gave a concert here on February 13. Their success was so pronounced that a return date is booked for March.

**Ann Arbor, Mich.**—The program for the Ann Arbor May Festival, long known as "Michigan's greatest musical event," which will be held in Hill Auditorium, May 2, 3, 4, and 5, has just been announced by Director Albert A. Stanley and Secretary Charles A. Sink. As usual, six programs will be given, four evening concerts and two matinees. The Chicago Symphony Orchestra, consisting of seventy men under the baton of Frederick Stock, will take part in all concerts except the Saturday matinee, which will be given over to a recital on the famous Columbia Exposition organ. This organ was completely rebuilt a few years ago when it was transferred from University Hall, where it was installed at the close of the World's Fair in 1893, to Hill Auditorium. The list of soloists engaged for the occasion includes Amelita Galli-Curci and Maud Fay, sopranos; Margarete Matzenauer, dramatic soprano; Louise Homer and Christine Miller, contraltos; Morgan Kingston and Giovanni Martinelli, tenors; Giuseppe de Luca and William Wade Hinshaw, baritones; Gustolf Holmquist, bass; Ethel Leginska, pianist; Richard Keys Biggs, American organist, and the University Choral Union.

**Baltimore, Md.**—(See letter on another page of this issue.)

**Boston, Mass.**—(See letter on another page of this issue.)

**Buffalo, N. Y.**—(See letter on another page of this issue.)

**Chattanooga, Tenn.**—Oscar Seagle, baritone, gave a song recital February 12, before an audience which completely filled the Pilgrim Congregational Church. His program was a varied and interesting one, containing the prologue from "Pagliacci," Irish, German, French and English folksongs and other numbers from the French, German and English. The last part of the program included "Mattinata" (Leoncavallo), "Unforeseen" (Cyril Scott), "May Night" (dedicated to Mr. Seagle by Hageman), "Evening Cloud" (Horsman), and the same composer's "Bird of the Wilderness," which Mr. Seagle has sung with so much success before. His audience was loath to have him go even after he had given extras. At the request of the audience, Mr. Seagle sang "The Star Spangled Banner" at the close, the audience joining with him. His accompaniments were played by Henri Doering.

**Chicago, Ill.**—(See letter on another page of this issue.)

**Cincinnati, Ohio.**—(See letter on another page of this issue.)

**Cleveland, Ohio.**—A good sized audience listened to a most enjoyable program given by the Harmonic Club, J. Powell Jones, conductor, on Thursday evening, February 15. Sybil Vane, the Welsh soprano, was the soloist. Miss Vane sang with brilliancy and was especially charming in the English songs. Mrs. J. Powell Jones furnished excellent accompaniments for both club and soloist. The fifth concert of the People's Course, under the management of Mrs. M. A. Fanning, was given on Sunday afternoon, February 18. The program was presented by Caroline Hudson-Alexander, soprano, and Helen Ware, violinist. Mme. Hudson-Alexander proved herself to be a most versatile artist and extremely skillful in the use of her beautiful voice. Maurice Eisner accompanied both Mme. Hudson-Alexander and Miss Ware effectively. Paul Reimers, tenor, was most enthusiastically received by a capacity house at the seventh afternoon concert of the Fortnightly Musical Club, on February 20. The recital was an event not easily to be forgotten. Maurice Eisner was the accompanist. A program devoted to songs by American composers was given on the evening of February 20, by Harper Garcia Smyth, baritone. He was assisted by the Cleveland Trio, Walter Logan, violin; Nathan Fryer, piano, and Oscar Eiler, cello.

**Columbus, Ohio.**—The San Carlo Grand Opera Company recently closed a most successful engagement at the Hartman Theater, where four operas were presented to capacity houses. Thursday evening "Lucia di Lammermoor" was given with Edvige Vaccari, Manuel Salazar, Angelo Antola and Natale Cerie in the principal roles. Friday evening "Lohengrin" was sung by Mary Kaestner, Eugenio de Folco, Stella Demette and Pietro de Biasi in a dignified and impressive style. "Martha," which was the offering for Saturday matinee, has not been given in Columbus for many years. A sparkling presentation was offered by Vacarri, Sciaretti, Deurette and Antola. Saturday night, the closing opera, "Carmen," was presented by Madalena Carreno, Louise Darclee, Salazar and Battistini. Fortune Gallo, managing director, reports capacity houses and sensational success wherever the company has appeared.

**Dallas, Tex.**—The Boston-National Grand Opera Company played three performances here on February 12, 13 and 14, presenting "Faust," "Iris" and "Aida." All three performances were well attended and generally satisfactory. Christine Miller, the well known contralto, spent a few days here recently. Oscar Seagle was entertained here by his friends with a dinner at the Adolphus. In place of Emmy Destinn, Harriet Bacon MacDonald has announced Galli-Curci as the artist for the

last concert in her course for the evening of April 14. Tamaki Miura, Mabel Riegelman and Francesca Peralta, of the Boston National Opera Company, with Francis Wheeler, of Chicago, and Harriet Bacon MacDonald at the piano, gave a concert at the Buckners Orphans Home to 600 children. (See letter on another page of this issue.)

**Denton, Tex.**—Oscar Seagle, baritone, pleased a large audience of music lovers by his wonderfully attractive voice and his equally pleasing personality, on Saturday, February 17, when he gave a recital at the College of Industrial Arts. His appearance was under the direction of the Denton Choral Society, A. G. Pfaff, conductor. A long and varied program gave ample opportunity to display the wide range of his voice and the versatility of his art to advantage. He was compelled to give several extra numbers at the close before his audience would permit him to leave the stage. His accompaniments were played by Henri Doering.

**Detroit, Mich.**—(See letter on another page of this issue.)

**El Paso, Tex.**—On Friday and Saturday, February 16 and 17, the Boston National Grand Opera Company, Max Rabinoff, managing director, gave three performances that were noteworthy by reason of their excellence and which were thoroughly enjoyed. An event of special interest in this connection was the performance on Friday evening of "Tosca," Sarame Reynolds being cast in the title role. El Paso is her native town and music lovers there as well as a host of her friends were delighted with her singing. The other works performed here were "Iris" and "Boheme." After the opera on Saturday evening, Mr. and Mrs. James Graham McNary entertained at supper in the private dining room of the Paso del Norte in honor of Miss Reynolds, Mr. and Mrs. Max Rabinoff and more than thirty members of the Boston National Grand Opera Company. Among the guests was Major General Pershing. (See letter on another page of this issue.)

**Flint, Mich.**—Efrem Zimbalist gave a violin recital here recently which met with great success. From the moment he appeared upon the platform there was an outburst of applause which subsided only while he was playing, to begin again as the last note of his violin died away. Mabel Garrison, of the Metropolitan Opera Company, will appear here on March 15. This recital, as well as the one given by Efrem Zimbalist, is under the management of Joseph M. Gillespie.

**Grand Rapids, Mich.**—Every available seat in Power's Theatre was taken, as well as three hundred chairs on the stage, when Amelita Galli-Curci appeared here on February 16. Her singing is marvelous; she possesses a rare coloratura voice, and her tones are not only pure, but are full of richness that is sometimes absent in a soprano voice. Each number brought forth wild applause. Homer Samuels accompanied her effectively. On February 19 the St. Cecilia Society gave a program in commemoration of Mrs. Edwin E. Uhl, who together with Mrs. Theodore Thomas, founded the National Federation of Musical Clubs and was honored by being its first president. Those who took part in the program were Clara Coleman, Jacob Smits, James Ten Brock, William J. Fenton, Francis Campbell, Mr. and Mrs. Ottokar Malek, Mrs. Frank Montelius, Bessie Evans Richardson, Charles Boltwood, Robert Wilkinson, Llewellyn Cayvan, Mrs. I. B. Gilbert, Mrs. Joseph Putnam and the St. Cecilia Chorus, Harold Tower, conductor.

**Highland, N. Y.**—A musical program of much interest was given Tuesday afternoon, February 6, by the Music Study Club, of this city, at the home of Mrs. George W. Pratt. The program, which was given under the direction of Mrs. Julius Warren Blakely, director of the club, was devoted to the works of Adolph M. Foerster, the Pittsburgh composer. Those who participated in the program were Henry Miner, Mrs. Kelsey Staples, Mrs. George W. Pratt, Mrs. H. W. Ford, Augusta Pratt, Ethel Wilcox, Lillian Douglas, Mrs. Philip Schantz, Edward McManus, Lillian Beggs, Mrs. George H. Brown, Carol Scofield, Cassie K. Bond, and Mrs. Julius Warren Blakely. The program was greatly enjoyed by all present.

**Houston, Tex.**—On February 8, the Boston-National Grand Opera Company, Max Rabinoff, managing director, presented to a large audience Verdi's "Aida," with Luisa Villani, Giovanni Zenatello, Maria Gay, George Baklanoff, Jose Mardones, Paolo Ananian and Francesca Peralta. Roberto Moranzoni conducted. It was a success musically, socially and financially.

**Huntington, W. Va.**—At the second concert of the fifth season of the Huntington Choral Club, on January 25, a performance of "Faust" was given by the club with the following visiting artists: Hazel Eden, soprano, Chicago Opera Company; Rose Bryant, contralto; John Campbell, tenor; Horatio Connell, baritone; Arthur Middleton, bass, Metropolitan Opera Company, and George Slicer, of this city. Arthur Middleton scored the dramatic triumph of the evening. Horatio Connell made the most of his rich, full baritone voice and vocal skill. Mr. Campbell's voice of clear, brilliant quality fully met the dramatic requirements of the role of Faust.

**Lafayette, Ind.**—Leopold Godowsky delighted a large audience here on February 16, by his playing of a program which displayed his brilliant technic and exposition. The recital was given under the direction of Lena Baer, directress of the Lafayette Conservatory of Music. The New York Symphony Orchestra, Walter Damrosch, conductor, with Efrem Zimbalist, as soloist, will appear here on Friday evening, March 23. This also is under the direction of Miss Baer. The ninth annual series of artist concerts under the management of Lena Baer have been very delightful, the third number of the course having been given recently by Frank Parker, baritone, and

Elsie M. Ricks, pianist. The final number of the series will be given on March 7, by the Hansel and Gretel Company, which is composed of Lyravine Votaw, contralto; Gertrude Ogden, soprano; Louise Ryerson, pianist, and Alice Kent, interpreter. David Baxter, baritone, and his wife, Alice Nilsson Baxter, contralto, were heard in a pleasing program on Thursday morning, February 15, at Purdue University. Their program was composed of Scotch and old English ballads and was greatly enjoyed by the student body. Robert Long, baritone, and Florence Datson, contralto, students of Professor Grant Schaefer, were heard in recital Friday evening, February 15. Much interest was shown in the concert. Both young people showed exceptional talent. Professor Schaefer played the accompaniments. Sebastiana Palma, pianist, gave a group of numbers.

**Lawrence, Kan.**—(See letter on another page of this issue.)

**Lima, Ohio.**—On March 12, the first and most important steps toward the organizing of a community chorus will be taken when H. H. Barnhart, of New York, will conduct the first meeting. The Woman's Music Club of this city, Mrs. William P. Mackenzie, president, has pledged its support, not only financially, but in other ways as well.

**Los Angeles, Cal.**—(See letter on another page of this issue.)

**Miami, Fla.**—The State music contest of the National Federation of Music Clubs was held on February 17. It was a success in receiving the co-operation of the musical people of this city, who entertained the candidates royally. The winners were: Voice, Nellie Barfield, of Perrine, Fla., and Rosalie Cassali, of Fort Lauderdale, Fla.; violin, Voline Hall, of Fort Lauderdale, Fla.; piano, Helen Viedenberg, Sutherland, Fla. The judges were John Oliver, Mrs. Ira Sproule-Baker, Robert Gray, and Theodore Presser, the prominent music publisher of Philadelphia. In the evening the Woman's Club of this city gave a reception to the contestants, the Music Club and the guests. As a delightful climax to the musical events of the contest came Mrs. Robert Hinkle's musicale in honor of the State contest. The feature of the musicale was the playing of the Brazilian pianist, Bracellos de Braga, who created a sensation with his improvisation of a theme in sonata form.

**New Bedford, Mass.**—Mischa Elman gave a violin recital in the Olympia Theater Sunday night, February 4, to an audience of 2,400, perhaps the largest audience that ever gathered in this city to attend a recital by any single artist. His program was a catholic one in that it included something for every taste. He was received with great enthusiasm, and was forced to respond to a number of encores. The second concert of the Cercle Gounod, a singing society of 150 members, was given in the Olympia theater, February 18. The chorus sang "Hiawatha's Wedding Feast," with Evan Williams as the soloist. Olive Kline, who was the other soloist, made a most splendid impression. She came to New Bedford as a total stranger, but made a host of friends. She sang two groups of songs in fine style. The orchestra of the society, composed of fifty local musicians, played commendably Saint-Saens' "Dance Macabre," Tschaiowsky's "March Slav" and two movements from the same composer's "Nutcracker Suite." This orchestra is making wonderful progress under the Cercle leader, Rodolphe Godreau. On Tuesday evening, February 20, the Meistersingers, composed of the combined Harvard, Schubert and Pilgrim quartets of Boston, gave a delightful concert in Fairhaven, just across the Acushnet River from New Bedford. Monday night, February 12, Myrna Sharlow and Francesco Savasta, tenor, appeared at the High School Auditorium. Both of the artists scored a decided success. Miss Sharlow was in exceptionally good voice and aroused a desire to hear her again. The next night Harold Bauer, the pianist, and Pablo Casals, cellist, gave a joint recital at the New Bedford Theater.

**Oxford, Ohio.**—On February 15, Marguerite Melville-Liszewska, pianist, gave a delightful informal recital at Western College. She played with her characteristic sympathy, brilliance and radiant vitality. She announced each number herself, making some remark about each for the sake of the interested student listeners. Her program included numbers by Schumann, Debussy, Brahms, Chopin, etc.

**Philadelphia, Pa.**—(See letter on another page of this issue.)

**Pittsburgh, Pa.**—On Thursday evening, February 15, Rose Leader, the popular contralto, and Mrs. Romaine Smith Russell, soprano of the Pittsburgh Musical Institute, gave a most enjoyable recital at the Institute's assembly rooms.

**Portland, Ore.**—Under the auspices of the MacDowell Club, Theodore Spiering, violinist, assisted by Mrs. Thomas Carrick Burke, one of the city's leading pianists, gave a meritorious concert on February 12. The program included Beethoven's "Kreutzer" sonata, which the artists played with splendid finish. Great enthusiasm marked the reception of the program. On February 13, the Apollo Club, William H. Boyer, conductor, was heard by a large and appreciative audience when it presented its second program of the season. Ethelynde Smith, soprano, was the soloist of the evening and sang in her usual satisfying manner to the great delight of her audience. The Flonzaley Quartet gave a delightful concert here recently under the direction of Steers and Coman. Marion Morgan's Roman Ballet recently favored this city with eight splendid performances. Hartridge Whipp gave a song recital which was one of the enjoyable events of February. Eminent eastern soloists will be engaged to sing at the dedication of the Civic Auditorium in June or July. The work of recruiting the big festival chorus has already begun.

**Richmond, Va.**—Graciousness and a wish to please were the striking charms of the Evan Williams concert which took place recently at the City Auditorium before a large audience. His program was pleasing to the last number and it was interspersed with encores of the old songs which everybody loves in the most generous way. Harry M. Gilbert, at the piano, gave adequate assistance. The concert was under the local direction of W. H. Betts.

(Continued on page 27.)





## SYBIL VANE

### IMPRESSES CLEVELAND

*At First Appearance as Soloist  
with Harmony Club of that City,  
on February 15*

The soloist, Sybil Vane, betrayed her Welsh origin in "The Bells of Aberdovey," which she gave in the original dialect. This and such numbers as "The Little Damosel," by Novello, and the Liza Lehmann song, "Daddy," used as encore, showed the young singer at her best. She has a high voice, tremendously clear and resonant for so small a prima donna, and so much temperament that she emotionalized even that frigid aria, "Ah Fors e Lui."—Cleveland Topics.

The soloist, Sybil Vane, English opera singer, proved to have much artistic completeness. Her voice is one of particular brilliancy, which appeared at its best in the florid Verdi aria.—Cleveland Press.

The little English diva sang some English songs, rather sentimental ones at first, about shepherd's piping strains to snare the hearts of maidens, and finally one about the little girl who could have married daddy if mamma hadn't married him. Tremendous applause and a nodding of heads. Miss Vane had scored in the affections of the audience that gathered to hear the second concert of the season of the Harmonic Club.

Miss Vane has a voice of considerable range. Her diction is good and the numbers of her program were given in a pleasing style.—Cleveland Leader.

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## PHILADELPHIA ORCHESTRA GIVES RUSSIAN PROGRAM

**Remarkable Strength and Excellent Contrast Displayed—Ysaye at Academy—  
Boston Symphony in Concert—Elman Enthusiasm—Greta Torpadie at Second  
Stad-Leefson Morning Recital—Schmitt Quartet**

Philadelphia, Pa., February 25, 1917.

For the Philadelphia Orchestra concerts during the past week, Stokowski selected an all Russian program of remarkable strength and excellent contrast. Furthermore as attested by the enthusiastic appreciation of the large audiences assembled on both occasions, the artistic readings were in every way equal to the high intrinsic values of the works chosen.

Opening with the joyous "Russlan et Ludmilla" overture, by Glinka, the exquisite rhythmic sway and beautiful tonal coloring invited by the score was given with incomparable effect. The next number listed, Borodin's second symphony in B minor, proved a masterpiece of composition and its rendition an affirmation of interpretative genius. From its moods of wild and weird eastern song to the pleading andante and barbaric dance-like spirit of the finale, the work received an intense and an assured reading that left nothing to be desired. The direct appeal made by this strongly Slavic symphony is undoubtedly due to the broad lines along which it is written and the absence of excessive ornamentation, coupled (as in this instance) with the authoritative and tonal art understanding of Stokowski.

The closing numbers on the program were selected as follows: Glière's symphonic poem, "The Sirens," an intermezzo by Tchaikowsky and the "Capriccio Espagnol" by Rimsky-Korsakoff. The orchestra presented the Glière selection with much poetic vigor and dramatic insight and the Tchaikowsky intermezzo was a vehicle that brought forth all the veiled spiritual beauty of Russian musicianship. The ever welcome capriccio came as an enlivening thought at the close of the program and the solo parts allotted Thaddeus Rich and Hans Kindler in the work were predominating points of elegance.

#### Ysaye in Splendid Recital at Academy

Before an audience that left no seat vacant in the Academy of Music on Monday afternoon, February 19, Eugen Ysaye gave a remarkable recital midst the intense enthusiasm and profound interest of all those present. The program was as follows:

Sonata, A major, op. 12 ..... G. Faure  
Suite, M. minor ..... Geminiani  
Sax Duet for two violins ..... B. Godard  
Reve d'Enfant ..... E. Ysaye  
Havannaise ..... Saint-Saëns  
Valse ..... Chopin-Ysaye  
Ballade et Polonaise ..... Vieuxtemps

The program was given with that eloquence and scholarly understanding for which the soloist has long been noted. M. Dambois gave three piano solos with much tonal fire and art. Ysaye was compelled to respond to many encores, in the granting of which he was most affable.

#### Boston Symphony Orchestra in Concert

Before an audience that crowded the Academy of Music on Monday evening, February 12, the Boston Symphony Orchestra, under the direction of Dr. Karl Muck offered an excellent program in a splendid manner. The works rendered on the occasion in question were the overture to "The Bartered Bride," the "Don Juan" tone poem by Strauss and the Beethoven eighth symphony. The concertmaster of the organization, Anton Wittek, appeared as soloist, playing a fantasia on Scottish airs by Bruch. The symphony was given with unusual finish and meaning by Dr. Muck's forces, and their efforts in the "Don Juan" number merited the highest praise. Mr. Wittek's playing was greeted with a tumult of applause.

#### Much Enthusiasm at Elman Recital

The appearance of Mischa Elman at the Academy of Music on Thursday afternoon, February 15, was a notable addition to the recitals so far given during the present season. Mr. Elman was at his best throughout the entire program and played with a tonal beauty, a sympathy and an understanding that completely overshadowed his marvelous technical ability. Among the numbers on the first part of the program were the Vieuxtemps concerto and Chanson poem, while on the last half appeared works by Scarlatti, Gretry, Paganini and an Auer arrangement of Beethoven's "Turkish March." Six encores were offered by the soloist, four of which were given at the conclusion of the recital.

#### Second Stad-Leefson Morning Recital

The growing popularity of chamber music in Philadelphia was particularly noticeable at a recital given by Ben Stad, violinist, and Julius Leefson, pianist, in the Ritz-Carlton on Monday morning, February 12. Among the works selected for rendition on this occasion were the sonata, Op. 100, from Brahms and Schutts' suite, Op. 44. The fine flowing style of Mr. Stad coupled with his rich and colorful tone produced a result that was thoroughly appreciated by the audience. Mr. Leefson's work at the piano was in every sense an adequate and artistic reflection of the compositions in their intent as well as in the realization of their aesthetic meanings. Greta Torpadie, a versatile vocalist, assisted. Her voice of fine mezzo quality possesses a pure and thoroughly satisfying resonant fibre that was adequately appreciated. Aside from the Page's song from the "Huguenots," which was sung with fine spirit Miss Torpadie gave selections by Lange, Jarnefeldt, Berger and Dannstrom.

#### Schmitt Quartet in Concert

On Tuesday evening, February 13, the Schmitt Quartet offered a concert in Witherspoon Hall. Mozart's E flat major quintet in which the French horn is introduced was the novelty on the occasion. Anton Horner played the

added instrument. The D major quartet of Tchaikowsky and the "Unfinished" of Grieg were also rendered.

William Multer, baritone, was the soloist. He sang a group of songs including Homer's "Requiem," "War," by Rogers, and Burleigh's "Young Warrior." There was a large audience in attendance. G. M. W.

#### Julia Claussen and the New York Symphony

The New York Symphony Orchestra, under the leadership of Walter Damrosch, gave an all Wagnerian program at Carnegie Hall on Washington's Birthday. Julia Claussen, one of the world's most famous Wagnerian singers, was the soloist. The program was made up as follows: "Die Meistersinger," prelude, introduction to Act III, "Prize Song"; (2) "Tannhäuser," "Bacchanale" from Act I (3), "Tristan und Isolde," "Love Music" and "Brangäne's Warning," from Act II (arranged for concert by Walter Damrosch), Mme. Claussen, Brangäne. (4) "Parsifal," excerpt from Act II, "Kundry's Wooing" (Ihr kindischen Buhlen) Mme. Claussen; Kundry. (5) "Siegfried," Excerpt from Act II, "Siegfried and the Dragon" (arranged for concert by Walter Damrosch). (6) "Götterdämmerung" Finale, "Brunnhilde's Immolation," Mme. Claussen, Brunnhilde.

Mme. Claussen was in glorious voice and sang with great dramatic power in the true Wagnerian style. Her delivery was excellent and the interpretation of the various arias gave unalloyed pleasure to the large audience. The soloist was the star of the afternoon, even though the work of the orchestra was in many respects praiseworthy, except for the French horn's solo in the Siegfried excerpt. The audience did not respond enthusiastic applause to the work of the orchestra. Possibly its lethargy was due to the copious repeat often partaken of by music lovers and others on holidays.

#### Mortimer Wilson's "In Georgia"

The time of Mortimer Wilson, the well known composer and theorist, is pretty well occupied this winter between teaching his favorite subjects, some literary-musical work in which he is engaged and composition. Among those who are studying composition with Mr. Wilson is Roderick White, the violinist. Mr. Wilson's suite for piano, "In Georgia," six short characteristic pieces, will shortly be issued by the Bryant Music Company, of New York. One very effective number from this suite is "Uncle Ned's Story," printed in the MUSICAL COURIER of January 11.

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Mr. Warlich will resume vocal coaching at Seal Harbor, Maine, after June 15, 1917.



### Mme. Langenhan's New York Recital Awaited With Interest

There is always interest in hearing an artist who appears for the first time in a new field. In a double sense will this be true of Christine Langenhan when she gives her song recital at Aeolian Hall on the evening of Monday, March 5, for not only is she giving her first recital in New York, but also appearing for the first time in this country as a Lieder singer, her previous work, both here and in Europe, having been to a great extent in opera. She has at different times been a member of the opera companies in Hamburg and in Berlin. Mme. Langenhan has done a great deal to insure success by her choice of the excellent program which follows and by securing the



CHRISTINE LANGENHAN.

assistance of Coenraad v. Bos as accompanist. There will be great interest to hear her. Her program is as follows: "An die Musik," "Die junge Nonne," Schubert; "Des Knaben Berglied," "Soldatenbraut," Schumann; "Vergessen," "Mädchen mit dem roten Mundchen," Franz; "Der König in Thule," "Mignon's Lied," Liszt; "Treude Liebe," "Der Jäger," "Der Tod, das ist die kühle Nacht," "Ständchen," Brahms; "Geh' Geliebter," first time in New York, Wolff; "Das Lied der Chavaza," Weingartner; "Tanz mit mir," first time, written for and dedicated to Mme. Langenhan, Spielter; "Die Quelle," Goldmark; "Ach, wer das doch könnte," Berger.

### Duet Recital by the MacLennans

Admirers of duet recitals were on hand Wednesday afternoon, February 21, at the recital given by Florence Easton MacLennan and Francis MacLennan, Aeolian Hall, New York. The recitalists had built a program which will stand as a model for good taste in program making. The program began after three o'clock and ended at half after four, thus the recitalists were rewarded for their consideration of the public by holding the attention of the audience from beginning to end. The program comprised in the first group "L'Addio," by Nicolai, and "Una Notte a Venezia," by Lucatini. The rendition of those numbers by these gifted singers was very effective, and at the conclusion of the group the artists were asked for an encore, which was rendered with the same brilliancy, beauty of tone, and blending of voice which was manifested in the numbers inscribed on the program.

Then came Mr. MacLennan, who proved to be as much at home in the singing of oratorio arias as he is on the operatic stage, when singing various tenor roles. In the Handel "Rendi'l sereno al ciglio" his legato and phrasing were perfection. In short, Mr. MacLennan's rendition was excellent. The same can be said of his second aria, "Under blü'nden Mandelbäumen" from "Euryanthe" (Weber), in which his power, diction, sweet and mellow voice gave unalloyed pleasure to the ear. As a matter of course an encore was asked, which was gracefully given.

The third group consisted of "Liebesgarten" (Schumann), "Bestimmung," "Der Abschied" (Dvorák) and "Ab-

schied der Vögel" (Hildach). Each one of the songs was splendidly sung, and the recitalists were given a rousing reception by the audience, which showed the esteem in which these artists are already held in New York City. Mrs. MacLennan, or to give her her full concert name, Florence Easton-MacLennan, sang in a scholarly manner three Strauss numbers, "Ich trage meine Minne," "Allerseelen," and "Ständchen." She has a voice of large size, which she uses with consummate art. Mrs. MacLennan does not rely, however, solely on her voice. She also uses her brain and her work demonstrates uncommon intelligence.

The fifth and last group was given to two songs by Mrs. H. H. A. Beach, "Songs of the Sea" and "Give Me Not Love," which were beautifully rendered by the singers, who, at the close of the program as a final encore, gave the duet from "Madame Butterfly," an opera in which the MacLennans have triumphed, both in Europe and in this country. The MacLennan recital was interesting from every angle.

### Frieda Hempel's Tour Another Triumph for This Splendid Artist

Since her record making success on Lincoln's Birthday, when she gave a recital in Carnegie Hall before a capacity audience in the afternoon, and in the evening scored a distinct personal triumph as Susanna in "Le Nozze de Figaro" at the Metropolitan Opera House, Frieda Hempel has been on a tour which is proving as successful as have her other appearances heretofore, both in the operatic and concert field. Immediately after her appearance as Susanne Miss Hempel left New York on board the midnight train for Lorain, Ohio. She sang there to a great house with such unqualified success that a re-engagement followed immediately after the close of the concert. But she was not allowed to stop and, metaphorically speaking, catch her breath, for she was hustled into a waiting automobile and driven thirty miles in the face of icy winds and through



FRIEDA HEMPEL.

the snowdrifts to Cleveland, where she caught another midnight train for St. Louis. She appeared in that city on Friday afternoon and Saturday evening as soloist with the St. Louis Symphony Orchestra. The audience "went wild with enthusiasm," to quote from one of those present, her singing of the "Blue Danube Waltz," being the number which seemed to especially delight. In spite of the rule of the orchestra, Miss Hempel was obliged to give two encores before the audience would permit the program to continue. On the following Monday evening, February 19, she sang before a capacity house at Detroit, Mich. There, too, her success was so great that she was immediately re-engaged for an appearance next season.

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I.  
a. Se tu m'ami ..... Pergolesi  
b. Cavatine d'Armide ..... Gluck  
c. Recitative et Air—"Oedipe a Colone" ..... Sacchini

II.  
a. Der Nussbaum ..... Schumann  
b. Frühlingnacht ..... Schumann  
c. Es blinkt der Thau ..... Rubinstein  
d. Ein Traum ..... Grieg  
e. Traum durch die Dämmerung ..... Strauss  
f. Zueignung ..... Strauss

III.  
a. Pridi ko mnye (Oh, come to me) ..... Balakirew  
b. On tak menyia lyubil (He loved me so) ..... Tchaikowsky  
c. Spi ditya moyo (Sleep, O baby mine) ..... Tchaikowsky  
d. Uj tuy niva (O thou harvest field) ..... Rachmaninoff

IV.  
a. Under Blossoming Branches ..... Volpe  
b. Parting ..... Volpe  
c. Romance ..... Debussy  
d. Ouvre tes yeux bleus ..... Massenet

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## THE BAND FROM THE TRENCHES SURELY COMING

Notwithstanding the uncertainties of ocean travel during the past few weeks, due to the German U boat campaign, the first concerts in New York which will initiate the American tour of the Band from the Trenches, the French Military Concert Band, recruited from the prize soloists of the Garde Band Republique, Conservatoire and National Opera, has been fixed for the last week in March. Other concerts have been arranged in other cities following their appearance here. Since the first editorial comment in this publication, the director of the tour has been besieged with applications for its appearance throughout the United States. The tour will include the principal cities of both the Atlantic and Pacific Coasts, as well as several of the Canadian musical centers. The mere fact that there is uncertainty and ferment in America relative to the possible participation in the world war bespeaks a warm welcome for this representative military concert band.

The French authorities who have sanctioned the tour have supervised the personnel of the organization and there is every reason to believe that the band will receive an ovation here as it is one of the big and novel musical enterprises of the current season. The official delegates who accompany the band will also bring over an interesting museum of war relics, including battle standards and other objects of military value, together with new and exclusive warm films describing the latest military operations of the French at the front and also new methods of economic distribution in that republic. A portion of the receipts will be donated to the National Association of the Maimed of the War of France. One motive for the tour has been the furtherance of French musical art in America; another, to cement the past friendship with America's ancient friend and ally, France. The guarantee for the tour has been made possible through the generosity of a group of gentlemen who are interested in

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musical affairs generally, and the entire burden will rest on this trio of musical wellwishers of which Alexander is the head.



RENEE CHOLLET.

Soprano, who is to appear at the Mana Zucca composition recital.

### Artists to Appear at Mana Zucca Composition Recital

Mana Zucca has secured the services of many prominent artists who will assist at her composition recital at Aeolian Hall, on March 17. Among them will be Renée Chollet, prima donna of a number of leading opera houses in Italy, including the Dal Verme, Milan; Irene Williams, the brilliant American soprano, and Elsa Lyon, who prior to the war was leading contralto of Berlin Royal Opera House; Betty Lee, the delightful interpreter of children's songs; Gerald Maas, the cellist whose recent recital was such an emphatic success, and also Giovanni Martino, basso of La Scala, Milan. Arrangements as yet have not been completed for the engagement of a violinist. Announcement of the one chosen will be made public in next week's issue. The recital promises to be an unusual musical event.

ELSA LYON,  
Contralto, who will sing at the Mana  
Zucca composition recital.

Edith Taylor Thomson, the Pittsburgh impresario, was a New York visitor last week.

### Music Courses Offered by the Cornell University Summer Session

Cornell University, Ithaca, N. Y., has issued an announcement of courses for the training of teachers and supervisors of music in the twenty-sixth summer session, July 9 to August 17, 1917.

This department will be in charge of a large number of prominent music pedagogues, including Hollis Dann, Mus. D., professor of music, Cornell University, principal of the Department of Music; Bernice White, instructor in music, Hunter College, New York City; Arthur Edward Johnstone, teacher of theory and piano, New York City; Burton T. Scales, A.B., director of vocal music, Girard College, Philadelphia, Pa.; William H. Hoerner, professor of music, Colgate University, Hamilton, N. Y.; James T. Quarles, A.A.G.O., organist and assistant professor of music, Cornell University; Hamlin E. Cogswell, Mus. M., director of music in the Public Schools, Washington, D. C.; Helen Allen Hunt, teacher of singing, Boston, Mass., and Ernest R. Kroeger, director of Kroeger School of Music, St. Louis, Mo.

The courses to be offered in 1917 include sight reading, dictation, material and methods, high and normal school music, practice teaching, harmony, melody and harmony, chorus, choral conducting, orchestral conducting, school orchestra, violin-classes, song interpretation, voice training, principles and practice of teaching, history of music and current events, musical appreciation, musical composition and orchestral technique.

There will be also advanced courses, courses in physical education and normal courses in piano teaching, also a progressive series of piano lessons (elective).

These courses are primarily intended for the training of supervisors and special teachers of music in the public schools, normal schools and colleges. The time required for the completion of the work depends on the ability and capacity of the student and upon the amount and quality of training which the student has had previous to entrance.

Experienced teachers who are proficient in sight reading, ear training, elementary harmony, piano playing and singing, and who pass the examinations for the first and second year courses, may complete the work in two summer sessions. Others will find it necessary to attend three or four summer sessions and to pursue a considerable amount of study at home during the academic years between sessions. Full and detailed information in regard to this home study may be had by applying to Prof. Hollis Dann.

Requirements for admission to the supervisor's course include the following: Ability to sing at sight hymn and folk tunes with a fair degree of accuracy and facility. Ability to write simple groups of scale tones from hearing, in any key. The possession of an acceptable singing voice and of a fairly quick sense of tone and rhythm. A fair amount of elementary musical training. A general academic education including the ability to speak, write and spell the English language acceptably.

### Percy Grainger With Philharmonic Society of New York

Percy Grainger will be the soloist with the Philharmonic Society this (Thursday) evening, March 1, and Friday afternoon March 2, on which occasion Josef Stransky will conduct Percy Grainger's Suite "In a Nutshell" with the composer at the piano. This will be the first performance of Mr. Grainger's "In a Nutshell" in New York. This work was first produced at the Norfolk Festival last year, and has been played many times this season in other American cities, under the baton of Walter Damrosch, Max Zach, and Alfred Herz. Emil Oberhoffer will conduct this suite at the Minneapolis Symphony concerts on March 8 and 9. Mr. Grainger will also play Saint-Saëns' concerto No. 2 in G minor at the Philharmonic concerts March 1 and 2.

### Sarto and the Darwinian Theory

"The impassioned orator, bard or musician," says Darwin, "when with his very tones and cadences he excites the strongest emotions in his hearers, little suspects that he uses the same means by which his half human ancestors long ago aroused each other's ardent passions, during their courtship and rivalry. It appears probable that the progenitors of man, before acquiring the power of expressing their mutual love in articulate language, endeavored to charm each other with musical notes and rhythm." Song being innate with Andrea Sarto, it is not strange therefore that his voice excites the strongest emotions in his hearers, for he is only following in the footsteps of his ancestors who used their voices for the purpose of giving delight to those with whom they came in contact. Mr. Sarto is moreover substantiating the Darwinian theory that the means are the same, though the art be improved.



## ACROSS THE COUNTRY

(Continued from page 23.)

**Sacramento, Cal.**—The 408th recital of the Saturday Club's twenty-fourth season was given on February 17 at Elks' Hall. The program was rendered by Dorothy McNairn, Mavis Scott, Florence Hood, Ruth Pepper, Florence Linthicum, Hazel Pritchard, Erma Shinn, Violet Oatman, Dr. Arthur Heft, Constance Mering and Mrs. Edward Pease.—Theodore Spiering, the famous American violinist, stopped off here while on his way east to pay a short visit with A. Wilmer Oakes, the Sacramento violin teacher and representative of the *MUSICAL COURIER*. Mr. Spiering was heartily welcomed by all here.—The Saturday Club had one of its regular home days on February 17, when active members of the organization took part in the program. Those who participated were Dorothy McNairn, Mavis Scott, Constance Mering, Florence Hood, Ruth Pepper, Florence Linthicum, Hazel Pritchard, Erma Shinn, Mrs. Edward Pease, Violet Oatman, and Dr. Arthur Heft.—The four hundred and seventh recital of the Saturday Club brought Frances Ingram, contralto, with Gertrude Ross at the piano. Miss Ingram was in fine voice and her concert was a triumph throughout. Mrs. Ross has been heard here many times with other artists, so that her excellent qualities are not new to Sacramentans.

**San Antonio, Tex.**—(See letter on another page of this issue.)

**San Diego, Cal.**—A concert was given recently by the Treble Clef Club under the direction of Helen Ruggles White. Dr. H. J. Stewart, the official organist for another year at the Spreckles Organ, played the accompaniment for his composition, "A Pastoral." Two of Charles W. Cadman's compositions were also exceedingly successful.

**San Francisco, Cal.**—(See letter on another page of this issue.)

**San Juan, Porto Rico.**—(See letter on another page of this issue.)

**Seattle, Wash.**—Much interest is being evinced in the return engagement of the Boston-National Grand Opera Company, who appear here March 7, 8 and 9.—Josef Hofmann appeared on February 26.—The "Pop" concerts given by the Philharmonic Orchestra of this city, John Spagur, conductor, have proven worthy that name. J. D. A. Trip, pianist, was soloist at a recent "Pop" concert and played with his usual brilliancy and understanding.—On February 5 Dent Mowrey, the composer-pianist, assisted by Mrs. Mowrey, were heard in a piano recital which was greatly appreciated by all present. The entire program was repeated on February 18.—Pauline Turner, soprano, gave a recital here recently. Her program was made up of songs by local composers and as such aroused special interest.—On February 4 Judson Mather gave an organ recital. He was assisted by George Kirchner, cellist.—Among the recent student recitals were those given

by the pupils of Harry Krinke, pianist; Marguerite Hall, voice, and Hale E. Dewey, violin.—Tina Lerner, the well known pianist, will be soloist at the second Symphony concert on March 5. Her appearance is being looked forward to with much pleasure. Julia Claussen and Theo Karle are the soloists engaged for later concerts.—A Beethoven sonata for violin and piano was the feature number in the second musicale in the series of Sunday evening musicales given by Ernest Elwyn Fitzsimmons, the *MUSICAL COURIER* correspondent here, and Lenora Friedland.

**Selma, Ala.**—Oscar Seagle, baritone, gave a most delightful and rarely artistic concert on Tuesday evening, February 13, accompanied by Henri Doering. Old Irish, French and negro folksongs comprised his first group,

## NODES ON THE VOCAL CORDS

### Caused by Bad Singing

This interesting and important subject will be discussed in an article written by the well known vocal authority and teacher, **DELIA M. VALERI**, in the next educational number of the *MUSICAL COURIER*. This article will be of interest and importance to everyone interested in the vocal art.

which was rendered in a peculiarly charming manner. In his French and German group Mr. Seagle demonstrated his splendid artistry in a fashion which called forth the enthusiastic applause of his audience. Among his English songs, Hageman's "A May Night," written for and dedicated to Mr. Seagle, aroused special interest. Very graciously Mr. Seagle responded to a number of encores. During the intermission Mr. Doering pleased with a Schumann romance, a Chopin Waltz and an intermezzo by Moszkowski. Selma music lovers owe a debt of gratitude to the Selma Music Study Club for bringing so rare a treat to this city.

**St. John, N. B., Canada.**—A very pleasing concert was given at the home of Mrs. Frederick Sayre by the Val-

cartier Chapter, I. O. D. E., the proceeds of which were for supplies for returned soldiers. Those who participated in the program were Mary White, Ermine Clims, Valde Fenton, Louise Anderson, Walter Cidgeon, Dorothy Bayard, Marion Cruikshank, Constance Ewing, and Mrs. T. J. Gunn.—On February 15 a concert for the benefit of the Children's Aid Society was given by Ruth M. Blaisdell, soprano; Mrs. T. J. Gunn, violinist; A. C. Smith, tenor; E. C. Girvan, baritone; with Beryl Blanch and Harry Dunlap as accompanists. All were in excellent form and were greatly applauded by the large audience.

**Syracuse, N. Y.**—The Morning Musicales gave a delightful guest night recital on February 22 in the ballroom of the Onondaga, which was attended by a large and appreciative audience. Daisy Connell, coloratura soprano, sang an aria from "La Traviata"; Leora McChesney sang a group of English songs, and Daisy C. Daniels was heard in an aria, as well as in a sextet, which included also Bessie W. Ballantyne, Louise Boedtker, Adeline L. Wilcox, Mae Hall Sweet and Augusta Sauter Lee. Others who participated were Grace Mansfield French, Madeline Marshall, Messrs. Frey and Becker, of Syracuse University; Goldie Andrews and Fannie Helmer.—Charles M. Courboin, organist of the First Baptist Church, gave a recital in Calvary Baptist Church on February 19. On Tuesday he played in Asbury M. E. Church, in Watertown, N. Y., before an audience of 800 people. The local music critics spoke with enthusiasm of his recital.

**Toronto, Canada.**—(See letter on another page of this issue.)

**Washington, D. C.**—(See letter on another page of this issue.)

### Louise Day Well Received in Greenwich, Conn.

Louise Day, the young American soprano, appeared as soloist for the Mystery Club in Greenwich, Conn., on Tuesday evening, February 13. The Mystery Club, one of the oldest and most exclusive in Connecticut, gave its entertainment at "Altaroca," the estate of Mr. and Mrs. Alfred Gilbert Smith. A large and enthusiastic audience enjoyed Miss Day's singing. She sang groups of Italian, German, French and English songs, receiving much applause and many recalls. Otto Stahl, at the piano, gave valuable support.

### McLellan Pupil Engaged for Lockport Festival

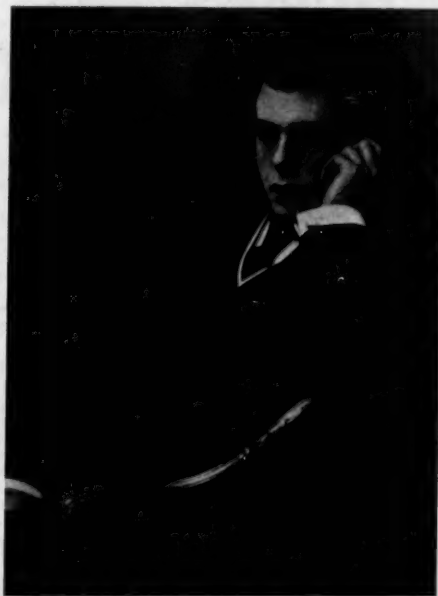
Meta Christensen, contralto, has been engaged to appear as soloist at the Lockport (N. Y.) festival to be held next fall. Miss Christensen, who is an artist-pupil of Eleanor McLellan and as such is reflecting credit upon her gifted teacher, recently sang at Washington, Pa. Her voice, with its fresh and charming quality and her wide range, aroused the admiration of all who heard her.

# MISCHA LÉON Creates Title Role in "LOUIS XIV"

## Unimpeachable Triumph of Mind, Voice and Heart

Chief praise must be given to Mischa Léon, who saved the opera from impending disaster owing to the mysterious defection of Constantino. Gifted with a fine and manly presence, the fortunate possessor of a virile and mellow tenor of dramatic intensity, he gave an interpretation of the role of Louis XIV which combined the ardent fire of the passionate lover with the suave grace and dignity of the Bourbon monarch. Together with Mme. Beriza he also danced with infectious delight. His enunciation deserves unstinted praise.—*Victor Lichtenstein, St. Louis Mirror, February 23, 1917.*

Mischa Léon's performance yesterday was one unimpeachable triumph of mind and heart. Mr. Léon achieved a decided success.—*St. Louis Republic, February 18, 1917.*



My opinion of Mischa Léon's courage, his mental and vocal ability, also kindness and consideration displayed in learning the title role in my opera, "Louis XIV," in a few days, is too high for brief expression. His performance on three consecutive days demonstrated him a great and a true artist.—*Homer Moore, composer of "Louis XIV."*

The task of the difficult role of Louis XIV was assigned to Mischa Léon. The young tenor learned the part in a little over two days and gave a most satisfactory interpretation of it.

It was a decided triumph for the young tenor and a sure demonstration of his artistic worth.—*H. W. Cost, Musical America.*

Mischa Léon displayed a voice of excellent quality, power and style.—*Albert C. Wegman, St. Louis Times, February 18, 1917.*

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## GRAINGER'S "IN A NUTSHELL" CENTER OF INTEREST ON CHICAGO ORCHESTRA PROGRAM

**Pianist Grainger Scores Heavily—Mme. Matzenauer's Recital a Triumph—Maude Powell in Popular Program—Several New York Recitalists Win Favor—Harrison Wild's Apollos Sing Part Songs—Chicago Rotary Club Adopts Talented Protégée—Bertha Beeman, Warren Proctor, Edward Clarke, Saba Doak, John Doane and Others Busy—Viola Cole Presents Student—Philharmonic Choral Society to Present Novelties**

Chicago, Ill., February 24, 1917.

In placing for the first time Percy Grainger's "In a Nutshell" suite on last week's program, Frederick Stock struck a new and novel note. Nothing of the same sort has been offered the Chicago Symphony Orchestra patrons before, and they were taken aghast by the massiveness of the novelty and showed interest by exuberant enthusiasm at the close of the suite, bringing out Grainger innumerable times to bow acknowledgment. Throughout the entire suite the conservative auditors manifested awe and amusement. Besides the piano (played by the composer), there were Deagan's percussion instruments, also a xylophone, celesta and a glockenspiel.

As soloist at these concerts Mr. Grainger performed the Tchaikowsky concerto in B flat minor. Often has this concerto been played here, but seldom has it been more brilliantly, more attractively set forth. In it Grainger was most engaging, and his success was sensational in the true sense of the word.

The other orchestral numbers included Scheinplug's overture "To a Comedy by Shakespeare" and Mozart's "Jupiter" symphony, the latter especially well done by Conductor Stock's players.

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### Godowsky's Return Engagement

Leopold Godowsky returned to Chicago last Sunday afternoon and offered a second piano recital at the Blackstone Theater under the direction of F. Wight Neumann. For the occasion Godowsky drew up a conventional program, opening with the Schubert B flat impromptu. Following this came the Brahms rhapsody, G minor, and capriccio, B minor; Beethoven's G major rondo wound up this group. Liszt's B minor sonata and twenty-four Chopin preludes were the other numbers making up the list. His work was of that masterly sort which has won him the fame that is his and demonstrated anew his right to the title "King of the Pianists." Among his hearers were noticed many of Chicago's pianists who are always to be found at a Godowsky recital, which is a piano lesson for many.

### Mme. Matzenauer Triumphs in Recital

Seldom is an artist given a more striking demonstration of public favor than was Mme. Matzenauer last Sunday afternoon, when she appeared at the Grand Opera House in song recital. When Mme. Matzenauer participated in the Wagnerian operas this winter at the Auditorium her dominating performances were acclaimed by the public and press alike and she won many new admirers. It may be said that as a recitalist Mme. Matzenauer scored as heavily as in opera, and the large audience on hand Sunday afternoon accorded her an ovation. Such exquisite art, richness, and volume of tone and radiant beauty of interpretation well merited the unbounded enthusiasm accorded the Metropolitan soprano. Mme. Matzenauer's program comprised songs by Sgambati, Erich Wolf, Strauss, Joseph Marx, Debussy, Fremisot, Fourdrain, Gertrude Ross, La Forge and Henriot Levy. Levy's "Love Repentant" is a gem from the versatile pen of that well known Chicagoan and won an individual success.

Enhancing the program were the artistic and sympathetic accompaniments of Egon Pollak, who was included in the success of the afternoon.

### Maude Powell's Recital

At here violin recital at Orchestra Hall, Sunday afternoon, Maude Powell gave a program of appealing charm and admirable worth. Mme. Powell had arranged for the occasion a program of "popular" music. The part which this writer was able to hear included her own arrangement of the familiar "Deep River" melody, Hubay's "Zefir," the "Meditation" from "Thais," Sauret's "Farfalla," Massenet's "Twilight" and Vieuxtemps' "St. Patrick's Day." Nothing could have been more entertaining than Mme. Powell's

execution of these numbers, into which she put spirit, skill, and a beauty of tone and style that won her listeners' admiration and enthusiasm. So delighted were her auditors that Mme. Powell's program was not sufficient and she was compelled to add numerous encores at the end of each group. Although a well known figure in Chicago and elsewhere, Mme. Powell frequents Chicago's concert halls all too seldom. It would be interesting to hear such a gifted artist often.

### Bertha Beeman on Lakeview Society's Program

Probably the outstanding feature of the program of the Lakeview Musical Society, presented Monday afternoon at Martine's Hall, was a group of Schumann selections which Bertha Beeman rendered. Miss Beeman is well known in the musical life of Chicago, and especially in Evanston, where she maintains her vocal studio. "Ich Grolle Nicht" and "Widmung" were Miss Beeman's offerings, which she rendered with rare musical understanding and feeling. Her beauty of voice and manner are sources of rare delight whenever this artist appears, and on each new occasion adds numerous admirers and friends to her fast increasing list. Evidence of the pleasure the audience derived from her interpretations was the hearty applause which followed. At the opening of the program Mrs. George N. Oberne, one of the leaders, read a paper on the "Development of Romanticism." There were also trio, piano and cello numbers on the program.

### Rosalie Miller's Initial Bow

It is a pleasure to report the success Rosalie Miller, a young New York soprano, attained at her first Chicago appearance Monday afternoon at the Illinois Theater. Possessed of a soprano voice of good quality—which is best in the lower and middle registers—musical understanding and persuasive charm, Miss Miller is able to deliver art which is indeed pleasurable. A fact worthy of much praise is that Miss Miller's program contained works that were for the most part unfamiliar. Among the numbers heard by this reviewer Elizabeth Coolidge's two—"Slumber Song of the Madonna" and "The Blossom"—deserve special mention. Through Mrs. Coolidge's generosity many musicians, besides the Chicago Symphony Orchestra, have benefited, and she has done much for the musical uplift not only in Chicago but elsewhere. Mrs. Coolidge's songs contain much that is original and of engaging charm. In these, as well as in the other numbers heard, Miss Miller made a most favorable impression.

As ever, Gordon Campbell's accompaniments were a real pleasure to both recitalist and audience alike. When Mr. Campbell is at the piano there is no cause for uneasiness, as he has proven that he can always be relied upon to give most artistic support.

### International College Items

The International College has added an Extension Course in Public Speaking under Raymond N. Beebe, instructor in the University of Chicago, and this course is available for clubs and community centers in and out of Chicago. This course is made particularly attractive in that it closes with an oratorical contest, the winning contestant receiving a free scholarship in the International College of Music, Expression and Dancing.

William Sterling Battis, the celebrated Dickens instructor, has returned from a successful Eastern tour, where he read before several colleges and universities and featured a scenario with the Vitagraph Company of Brooklyn. The International has made a special engagement with Mr. Battis for three months of teaching and coaching. His work is of particular value to those desiring special lines in reading, impersonation, play directing and moving pictures. Mr. Battis was formerly an instructor in Boston, but is now making Chicago his headquarters.

John W. Norton, who recently conducted so successfully the oratorio of "St. Paul" in Orchestra Hall, is connected with the college and gives an exceptional course for choir-masters, fully demonstrated by soloists and the noted choir boys of St. James Episcopal Church. Organists who wish

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#### Apollo Club in Part Song Program

As last season, the Apollo Musical Club, Harrison M. Wild, conductor, devoted one of its annual programs to part songs, and this the last concert of the season took place Monday evening at Orchestra Hall. To lend variety to the program Helen Stanley was engaged as soloist. Of the Apollo Club's work it seems hardly necessary to speak, as it is always distinguished by its splendid intonation, balance and unity. Conductor Harrison M. Wild had an absolute control of all his forces and every effect was attained with comparative ease, which reflect highly upon his thorough musicianship and knowledge of how to produce effects. Not only was the program exceptionally well chosen and interesting, but it was capitally done. Especially praiseworthy was the work of the women's choruses in Bornschein's "The Elves," "The Night Has a Thousand Eyes" and Taylor's "Sleep, Little Baby." The Bach motet "Sing to the Lord" also was especially well rendered. Other numbers were by Wesley, Robert Franz, Philo A. Otis (an honorary member of Apollo Club), Zandonai, Bimboni, Protheroe, Bainton, Taylor, Elgar, Bainton and Deems Taylor. This concert may well be counted among the best musical events of the season and the gratifying results achieved speak volumes for its distinguished leader, Harrison M. Wild.

With her delightful singing and engaging manner, Miss Stanley proved a favorite with her audience. Her first offering was the aria from "Jeanne d'Arc," adequately done, but Miss Stanley was more convincing in her French group, which followed, after which she responded to encores with her usual grace and charm. Also she rendered two German and two English selections in her concluding group.

Gordon Campbell's impeccable and artistic accompaniments gave a finishing touch to the singer's performance.

#### From the Stults Studios

Among the pupils from the Stults Studio that have recently been appointed to good church positions in Chicago and vicinity may be mentioned the following: Herman G. Aschbacher, tenor in the First Baptist Church; Harold Saurer, baritone, to the First Baptist Church of Evanston, where he succeeds Marion Green; J. D. Barker, bass-cantante in the Winnetka Congregational Church; A. V. Bennett, baritone and director of the chorus choir in the Waverland Avenue Congregational Church; C. E. Palmer, baritone and director of the chorus choir in the Wesley M. E. Church; Dorothy Fargo, also in the double quartet in the Evanston M. E. Church; A. B. Elliott, tenor in the Winnetka Congregational Church, and R. Hillyard, basso in the Pilgrim Congregational Church of Chicago. Leon Beery, tenor, has just accepted the position of director of music in the Grand Rapids, Mich., high schools.

#### Edward Clarke, a Lecturer and Vocalist

Edward Clarke gave the first of a series of lecture-recitals on "Great Song Writers and their Songs" at the Rogers Park Congregational Church last Thursday evening, under the auspices of the University Extension of the University of Chicago. The subject was "Home and Patriotic Songs of the United States." Mr. Clarke by much experience in this line of work has acquired an ease and fluency and method that, while it has the appearance of extemporaneous and informal speaking is nevertheless very agreeable to hear. He had the assistance of Rachel Steinman Clarke, violinist, and Earl Victor Prael, pianist. And while the stories of the national songs were being told they were being at the same time played. Mr. Clarke sang a number of old songs, principally those of the Civil War, and a number of Stephen C. Foster's songs.

#### American Conservatory Notes

The Saturday afternoon recitals of the American Conservatory at Central Music Hall are drawing large audiences of students and music lovers. Three young pianists and two singers, all advanced students, represented the school last Saturday, accompanied by the school orchestra under the direction of Herbert Butler. An excellent rendition of the Beethoven C minor, Schuman A minor and Grieg A minor concertos was given.

John J. Hattstaedt, president of the American Conservatory, has returned from his sojourn in Florida and has resumed his duties at the American Conservatory.

The annual mid-winter examinations of advanced classes of the American Conservatory are now being held.

#### Warren Proctor in "Pirates of Penzance"

That Warren Proctor can be relied upon to give satisfaction on short notice was demonstrated last Tuesday evening, when the popular Chicago tenor was engaged on a week's notice for the tenor part of Gilbert and Sullivan's "Pirates of Penzance." This was presented at the Warrington Theater, Oak Park, by the choir of Grace Episcopal Church, and a large audience was on hand. Evidence of the delight Mr. Proctor afforded his listeners by his artistic and delightful singing was the prolonged applause given him.

#### Chicago Rotary Club's Protégée in Recital

When an organization as strong as the Chicago Rotary Club—made up of representative business men—takes upon itself to adopt Violet Bourne as its protégée it is a matter for much congratulation for both, as there is no doubt that in time this organization will have to its credit the development of one of the great artists. Through the interest of such a club as the Chicago Rotary its protégée will have the

interest of 30,000 business men from all parts of the United States, which will give her the national publicity which her talent warrants. Kenneth M. Bradley, president of the Bush Conservatory, has aroused the interest of the Rotary Club, which no doubt will be willing to develop many talented students when Violet Bourne attains the success predicted for her by all those who have heard her. Much credit is due the Chicago Rotary Club for its readiness to further the interest of worthy musical talent, and its name goes down on the list of the few philanthropic institutions which have awakened to the idealistic side of America's needs.

At her recital last Tuesday evening, which was under the auspices of the Rotary Club, Violet Bourne gave convincing evidence that she is worthy the honor bestowed upon her. Since heard two seasons ago, Miss Bourne has made remarkable progress and her accomplishments on Tuesday evening would put many a more mature pianist to blush. The abandon and ease with which she dashed off the opening number—prelude and fugue by Habermier—

## ARTHUR HACKETT

### The TENOR

But to Mr. Hackett is to be given credit for furnishing the most FINISHED and DELIGHTFUL example of what thoroughly practiced vocalization can do with this greatest of oratorios ("Messiah"). It is little wonder that his appearances with Mme. Farrar and as vocalist with large orchestras have caused him to be hailed as a literal "DISCOVERY." Mr. Hackett has the PERFECTION OF ART which indefatigable practice as well as the proper temperamental equipment alone can give. And what is even more to the point he has the "SOLID SILVER" of a PURE TENOR.—Springfield, Mass., Union, January 1, 1917.

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Guilmant-Rive King—was remarkable indeed. The two Chopin numbers—the C sharp minor impromptu and A flat ballade—which followed displayed musical understanding and poetry, and her charmed listeners were profuse in their appreciation. That Miss Bourne is a remarkably gifted pianist she demonstrated from the start. Responsible for her tutelage is Julie Rive-King, the prominent piano instructor at the Bush Conservatory, under whose able guidance Miss Bourne will continue her studies. The Liszt twelfth rhapsodie and E flat concerto were the other numbers rendered by this wonderful young pianist. The entire proceeds of the recital will be used for Miss Bourne's musical education.

#### Werrenrath-Lindquest Joint Recital

That admirable baritone, Reinald Werrenrath, participated in joint recital with Albert Lindquest at Orchestra Hall, Tuesday evening, before the Psi-Upsilon Sorority. Mr. Werrenrath's numbers, heard by this reviewer, included two old Irish airs arranged by Fischer, John Alden Carpenter's "The Heart's Country" and Arthur Whiting's "Fuzzy-Wuzzy," which were exquisitely done, and several encores had to be added before his enthusiastic listeners would let the program go on. Possessed of a noble baritone voice of a mellow, rich quality, excellent diction, consummate art and rare musical intelligence, Mr. Werrenrath delivers interpretations that leave nothing to be desired. His singing was a real treat and his was the success of the night. Mr. Lindquest has a sweet tenor voice of engaging charm, but his work was marred by huskiness, due probably to a cold. The program was concluded with both artists rendering Wilson's "The Lovers" in a most delightful manner.

#### Margaret Abbott Wins Favor

One of the most excellent and charming recitalists from New York who have come to Chicago this season for first appearances—and they have been numerous—is Margaret Abbott, contralto, whom Carl D. Kinsey presented at the Ziegfeld Wednesday morning. Especially in her German group was Miss Abbott extremely effective. Her singing was unusually fine, delighting every one, and her voice, which is a powerful and rich contralto, is used with utmost care. The abundant plaudits bestowed upon her were well merited, and encores were asked and graciously granted. It would be interesting to hear Miss Abbott again.

#### Chicago Musical Festival Soloists

The list of soloists engaged for the Chicago Music Festival, which will take place at the Auditorium the week of April 23, includes Alma Gluck, Mme. Schumann-Heink, Mabel Garrison, Inez Barbour, Adelaide Fischer, Margaret Keyes, Susanna Decum, Lambert Murphy, Reinald Werrenrath and Clarence Whitehill.

#### Saba Doak and John Doane in Peoria

Two popular Chicago artists shared honors in a joint recital last week in Peoria, Ill.—Saba Doak, the delightful soprano, and John Doane, organist-accompanist. This affair, which was presented under the auspices of the Ama-

teur Musical Club of Peoria, was pronounced a huge success and each artist was warmly received.

#### Henry Pupil to Give Recital, March 8

Harold Henry announces that the recital by his pupil, Marie Schaller, assisted by William Mitchell, which had to be postponed because of the illness of Miss Schaller, will be given on Thursday evening, March 8, at Lyon & Healy Recital Hall. Cards of admittance may be obtained at the studios, 613-14 Lyon & Healy Building.

#### Chicago Musical College Notes

Rudolph Reuter, of the Chicago Musical College faculty, gave a piano recital in Aeolian Hall, New York, Friday afternoon. Mr. Reuter included in his program a number of new works, among which was a rhapsody by Bernard Dieter, student in the Chicago Musical College.

William Beller, student of C. Gordon Wedertz, of the Chicago Musical College faculty, was soloist at the meeting of the Federation of Musical Club of Wisconsin, held last week at Madison, Wis. His program included pieces by Liszt, Chopin and MacDowell.

The Chicago Symphony Orchestra, Frederick Stock, conductor, will play at its concerts in Orchestra Hall, March 9 and 10, an "Elegie Symphonique," by Felix Borowski, president of the Chicago Musical College. The composition will receive its first performance on this occasion.

Marie Doyle, student of Mrs. O. L. Fox, of the Chicago Musical College faculty, won a great success with her singing in Sullivan's "Pinafore," at the performances of that opera arranged by St. Cecilia Guild at St. Thomas the Apostle, February 18, 19 and 20.

The concert of the Chicago Musical College, Saturday, was given by students of the piano, vocal and expression departments and by the School of Opera. An interesting program was interpreted.

#### Orchestra's Seventh "Pop"

On the evening of Washington's Birthday, the Chicago Symphony Orchestra's seventh popular concert was offered at Orchestra Hall, before the regular capacity audience, which manifested its appreciation by lavish applause. In honor of the occasion the orchestra played the "Star Spangled Banner" with the audience standing and singing and Frederick Stock directing. There were encores and repetitions requested throughout the program.

#### Viola Cole Presents Margaret Garber

Following Viola Cole's children's pedagogical training class in her sumptuous studio, on Friday evening, Margaret B. Garber, one of Miss Cole's most talented pupils, was heard in a piano recital. In Schumann's second sonata and "Childhood Scenes" and Lack's "Valse Arabesque de Concert," Miss Garber disclosed unusual gifts and her excellence. (Continued on page 34.)

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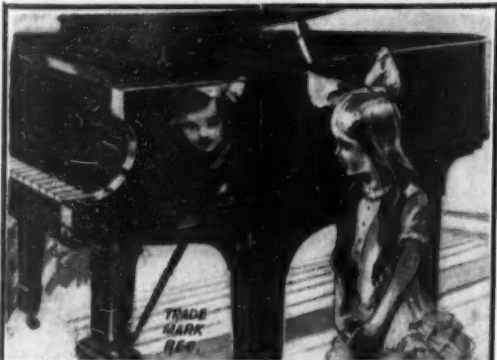
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## Moore's "Louis XIV"

A recent performance of Homer Moore's opera, "Louis XIV," given in St. Louis, Mo., resulted in some very favorable press reviews from the critics of that city. The performance was given in English, and engaged such excellent singers as Evelina Parnell, Marguerita Beriza, Mischa Léon, Henri Scott, Carl Cochems, an orchestra of fifty-two players, and sixty singers and thirty dancers of local extraction. Mr. Moore conducted.

Reports say that Mr. Moore's opera was well liked by the audience. He wrote the words, in addition to doing the score, rehearsed the singers, stage managed the production, directed the orchestra, and did all the press work for the opera. Reddy's Mirror, a very representative pub-



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lication, says that: "Louis XIV" is pleasing and dramatic, as well as musically representative of the Italian school. It is an interesting achievement in music and drama. It should please many music lovers in future, for it has qualities which entitle it to survive. Mr. Moore, the music editor of the St. Louis Republic, is to be credited with a high artistic accomplishment, even though the music critics of the Republic's rivals almost tied themselves into knots trying to avoid saying as much, by dilating upon his first night's troubles over a tenor whose throat had gone back on him." The regular music critic of the Mirror, Mr. Lichtenstein, writes: "There are decidedly strong pages in the music. The two arias in the first half of the second act are certainly conceived on a large and dignified scale, and the 'Hymn to the Night' in the last act would make a fortune of many an operatic composer. I have only cited a few of the outstanding lyrics."

## Leginska With the New York Symphony

The Symphony Society of New York, Walter Damrosch, conductor, opened their concert at Aeolian Hall, New York, Sunday afternoon, February 25, with a "Symphony Concertante" by Mozart, this being the first presentation of this work at these concerts. The symphony is scored for violin and viola, with orchestra. The solo parts were excellently played by Alexander Saslavsky, violin, and Samuel Lifschey, viola. The many beauties of the work were fittingly displayed under Mr. Damrosch's baton, the audience giving enthusiastic applause at the close.

The second number was a Liapunow concerto played by Ethel Leginska. The orchestral accompaniment to this piece is of rare beauty, and furnished a beautiful background for the artist's own rich variety of tone color. She played with her usual enthusiasm and originality of conception, and while the concerto is one which displayed her big technical equipment it is amazing to compare the size of this tiny artist with that of her tremendous tone. She was recalled to the platform many times, but did not grant an encore.

Next came George W. Chadwick's symphonic poem, "Aphrodite," composed for the Litchfield County Choral Union, Norfolk, Conn., and performed there in 1912. Yesterday afternoon marked its first presentation in New York, when it was heard with close attention and evident pleasure by the large audience. The work as a whole is one of real beauty and there is much variety of orchestral

treatment. Conductor Damrosch joined in the applause, which was tumultuous, directing his plaudits toward the box where evidently the composer sat.

A brilliant performance of Enesco's first Roumanian rhapsody closed a well arranged program.

## Malkin Music School Faculty Recital

Felix Garziglia, of the faculty of the Malkin Music School, Manfred Malkin, director, gave his fourth piano recital at headquarters February 24, playing Beethoven's sonata, op. 81, Chopin, Debussy, Liszt and Strauss-Evler pieces. The usual large audience which attends all the affairs at the Malkin School heard the recital, and applauded the pianist's brilliant and poetic playing. Recent expressions of approval from Washington, D. C., papers echo the present writer's opinion of this pianist's powers, so they are herewith reproduced:

Felix Garziglia's poetic conception and delicacy of treatment of the elusive melodies of Debussy's tone poems and appealing quality of his singing tone challenge comparison.—Washington Star.

Mr. Garziglia established for himself a quite unquestioned distinction as a subtle psychologist of piano literature.—Washington Herald.

His tone and technic challenge comparison. A rich musical undercurrent lies beneath everything he does.—Washington Post.

Mr. Garziglia's next recital will take place March 10.

## Olga de Costa Delights New York Audience

At the third annual entertainment of the Junior Taxpayers' League which was held at the Hotel Majestic, New York, on Saturday evening, February 17, under the direction of Willy Spielter, Olga de Costa added greatly to the pleasure of the evening by her singing and her dancing. Baroness de Costa, who has sung and danced in the court circles of Berlin and of Leopold of Belgium before coming to this country, was heard in the waltz song of Arditi and Silesu's "Love, Here Is My Heart." Her singing delighted her audience and she was obliged to give encores. At her appearance she gave Spielter's



OLGA DE COSTA.

"Danse Orientale" with unusual charm. The program closed with a musical pantomime by Willy Spielter, in which Baroness de Costa was the voice, a part which she sang with marked tonal beauty. A large and enthusiastic audience testified to its enjoyment by prolonged applause.

## Soder-Hueck to Present Artist-Pupils

On Saturday afternoon, March 3, Ada Soder-Hueck, the New York vocal authority, will present Elsie Lovell, contralto, and George F. Reimherr, tenor, in a joint recital to be given at Wanamaker Auditorium. Both artists possess voices of unusual beauty, and are well established in the fields of concert and oratorio. They will present the following program, accompanied by Ronald Saylor:

Largo	Handel
My Heart Ever Faithful	Bach
Would You Gain the Tender Creature	Handel
Du bist wie eine Blume	Liszt
Schon Rosen	Haile
Vergebliches Ständchen	Brahms
Es muss ein Wunderbares sein	Mr. Reimherr.
Der Schmied	Liszt
Ma Coeur de ma mie	Brahms
Dite o Mai	Dalcroze
Pluck This Little Flower	Miss Lovell.
Through the Meadow	Ronald
Just You	MacDowell
The Gypsy Trail	Burleigh
The Day Is No More	Mr. Reimherr.
My Curly Headed Baby	Foster
War	Carpenter
Abchied der Vögel	Miss Lovell.
	Miss Lovell and Mr. Reimherr.

## Rudolph Reuter's New York Piano Recital

Rudolph Reuter, the talented American pianist, who taught for several years at the Tokio Imperial Conservatory, and who for the past few years is one of the head piano teachers at the Chicago Musical College, appeared before a friendly audience at Aeolian Hall last Friday evening, February 23. Mr. Reuter had prepared carefully

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a program for his recital in the metropolis, and his playing was not only scholarly but also interesting. Equipped with a sure and solid technic, Mr. Reuter went at his task with much gusto, injected vitality into his playing and disclosed the poetic side of his makeup in the Brahms and Chopin groups. The recitalist though somewhat hampered by a poor instrument from which he could hardly draw any tonal response was received warmly and, though reluctantly, Mr. Reuter had to add several numbers at the conclusion of the third and fourth groups. The program in its entirety follows:

"Bourree" (Bach-Saint-Saëns), "Gavotte" (Gluck-Brahms), "Nocturne" in E (Schumann), "Caprice genre Scarlatti" (Paderewski), Paganini Variations, op. 35 (Brahms), (Seventeen Variations from Books One and Two), intermezzo, op. 116, No. 4; intermezzo, op. 119, No. 3 (Brahms); nocturne in F minor, nocturne in E, op. 62, scherzo in C sharp minor (Chopin); rhapsody in G minor (new) (Bernard Dister), "Quejas, o la Maja y el Kuisenor" (Granados), scherzo-improvisu, op. 73 (Grieg), "Christmas Night" (Busoni), rhapsody, "Dies Irae" (Dohnanyi), "Waldcearschen," Eglogue, ("Annees de Pelerinage"), "Carnaval de Pesth" (Liszt).

#### Philharmonic Society Concerts

There was no announced soloist for the Philharmonic Society (Joseph Stransky, conductor), concerts of February 23 and 24, 1917. An all classic program had been selected by Conductor Stransky, and was attentively enjoyed by a large audience. It consisted of Bach's suite in D major, containing the lovely air on G string, which was played by Maximilian Pilzer, concertmaster, with great warmth and beauty. He was applauded with cordial enthusiasm. The suite was followed by the delightful "Oxford" symphony of Haydn, finely played. The latter half of the evening's program was devoted to a notable performance of Beethoven's "Eroica" symphony, which is more familiar to the Philharmonic audiences. Abundance of applause greeted the convincing work of the orchestra under the inspiring leadership of Conductor Stransky.

#### Sunday Afternoon Concert, February 25

The program began with the second symphony of Sibelius, which though only about fourteen or fifteen years old, already sounds pretty rusty. The ideas are by no means important enough to support the elaborate and complicated musical apparatus through which they are expressed. The other orchestral numbers were the Prelude to the third act of "Die Königskinder," "The Love Scene," from "Feuersnot," played with absolute virtuosity by the orchestra though it was evident that Mr. Stransky was not familiar with the accepted tempi, and Chabrier's "Espana," which was performed with splendid fire and dash and scored its usual effect.

Fritz Kreisler was the soloist, playing the Tchaikowsky concerto. Kreisler never plays badly, but some days he plays much better than others. Sunday, unfortunately, was not one of those days. At his entrance and after the performance of the concerto he was greeted with long-continued applause of the heartiest nature.

#### Archibald Song Recital

Vernon Archibald, baritone, gave a very pleasing recital, February 18, at the Astor Gallery, New York. The sympathetic tones of his voice, his artistic singing of songs, his distinct enunciation and pleasant personality all combined in winning favor and immediate appreciation from his hearers. Beautiful in expressive tenderness was his opening "Caro mio ben." His program contained songs by



VERNON ARCHIBALD,  
Baritone.

the old Italians, a group by Schubert, some by modern Americans, and old English and Irish airs. Of the American composers' songs, Fay Foster's "Winter" was especially effective. He sang an encore after Handel's "Winds and Waves" and one after his American group. Louise Taylor played creditable accompaniments.

#### Huhn Cantata Given Excellent Performance

On Sunday afternoon, February 18, the quartet of the West End Collegiate Church, New York, was heard in special music, assisted by Klairé Dowsey, soprano, and Grace Hornby, contralto. The special works performed were the magnificent of Charles B. Hawley and a patriotic cantata by Bruno Huhn. This work, "Our Country for All," is decidedly melodic and particularly grateful to the various members of the quartet, with solo numbers for each. These solos were sung by Florence Hinkle Witherspoon, soprano; Adah Campbell Hussey, alto; James Harrod, tenor, and Arthur Middleton, bass. Each of these singers is an artist whose worth is known to the musical public at large, and Mr. Huhn was fortunate in securing such able exponents of his work. Mr. Huhn has utilized three poems by Katharine Lee Bates, Frank Mason North and Henry van Dyke, with passages from the Scriptures skillfully interwoven as the connecting links. As sung on this occasion, it is a work to thrill the heart of every American. Mrs. Witherspoon, Miss Hussey and Miss Hornby also were heard in the trio by Mendelssohn, "Lift Thine Eyes." To H. H. Dunklee, organist and choir director, is due the credit for a most interesting service, and the thanks of all who attended are his.

#### Samuel Gardner's Third Recital

Samuel Gardner's appearance at Aeolian Hall, on Saturday afternoon, February 24, marked his third recital at that hall this season. Mr. Gardner is one of the few young violinists who, from his debut, have been acclaimed unanimously and steadily by the critics.

On Saturday his playing was again characterized by its fine intonation, faultless technic and good style. No matter how high the position, Mr. Gardner is always in exact tune, which is more than can be said for some of his older colleagues.

His program opened with Popora's "Menuett" and Handel's sonata in D major, which were followed by D'Ambrosio's concerto in B minor. The third group contained "Romance," by Mr. Gardner, "Appassionata" (Suk), "Berceuse" (Juon) and two Kreisler arrangements of "La Chasse" (Caprice) by Cartier and Dvorak's "Slavonic Fantasia," in B minor.

"Romance" (Wagner-Wilhelmj) and Wieniawski's polonaise in A major completed the program.

Emil Newman ably assisted at the piano.

#### Music Is Neutral

Sing the national anthem, but don't descend to any hymns of hate.—Wall Street Journal.

# FLORENCE MACBETH

## PRIMA DONNA COLORATURA Triumphs in Denver

#### THE COMMENTS OF THE PRESS

The Rocky Mountain News, Denver,  
February 17, 1917:

SYMPHONY ORCHESTRA SCORED TRIUMPH WITH MASTERPIECE OF MUSIC.

MINNEAPOLIS MUSICIANS, WITH FLORENCE MACBETH AS SOLOIST, GIVE DENVER RICH MUSICAL TREAT.

BY LINDSAY B. LONGACRE.

The soloist of the evening was Florence Macbeth, who sang here earlier in the season with our own Philharmonic Orchestra. She has a voice of real sweetness and her vocalism is admirable. She charmed the audience and, but for the very proper avoidance of encores on symphony programs, she could have continued singing to her heart's content. After her second number, "Thou Charming Bird," from "The Pearl of Brazil," by David, she was recalled a half dozen times and the applause continued until the conductor took his place to begin the next number.

The evening was a rich musical treat and the performance one of rare musical beauty.

The Post, Denver, February 17, 1917:

SYMPHONY PLAYERS GIVE A FINE CONCERT.

Florence Macbeth is a coloratura soprano who possesses a voice of unusual sweetness and power. Her numbers were accorded hearty applause. She sang the mad scene from "Lucia" with understanding and sang beautifully the exquisite "Charmant Oiseau" from the "Pearl of Brazil."

Denver Times, February 17, 1917:  
ORCHESTRA HAS RICH TREAT FOR DENVER PEOPLE.

MINNEAPOLIS ORGANIZATION AND FLORENCE MACBETH SCORE GREAT SUCCESS.

BY MARY F. GLOVER.

The Minneapolis Symphony Orchestra provided a rich treat for Denver music lovers in the first concert of its series at the Auditorium last evening. The conductor and orchestra scored a success and the soloist, Florence Macbeth, heard here previously this season with the Philharmonic Orchestra, registered another triumph.

Miss Macbeth lived up to her reputation. In the mad scene from "Lucia di Lammermoor," a phase of her work which had not appeared in her previous program, the tones registered like those of the flute which accompanied her. In the aria, "Thou Charming Bird," she gave another glimpse of the coloratura.

Denver Express, February 17, 1917:  
MINNEAPOLIS SYMPHONY ORCHESTRA'S CONCERT PROVES TREAT OF SEASON.

BY ESTHER S. CHERRY.

Florence Macbeth, soloist, was warmly welcomed by the audience, which remembered her from her appearance in November. She sang the soprano role from the mad scene of "Lucia di Lammermoor" and "Thou Charming Bird" from "The Pearl of Brazil." Both are among the famous numbers for coloratura sopranos to which class her voice belongs. Her voice is thoroughly musical, clear and resonant, with a birdlike quality in the upper register, which is completely captivating. She was recalled many times, but following the custom of symphony concerts, she did not respond to repeated encores.



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## McCORMACK BREAKS ALL BOSTON AND WORLD RECORDS

**Sells Out Symphony Hall Four Times Within Eight Days—Handel and Haydn Singers Give Unfamiliar Works—Symphony Concerts—Bauer Plays "Music of Today"—People's Orchestra Annual Concert—Anne Gulick's First Recital—Sutros' Two-Piano Event—First Concert Gaulois—Myrna Sharlow Revisits New England—Flint Pupil Praised—Laura Littlefield at Algonquin Club Concert—Poet and Composer Recital—News From Mrs. Hartmann**

Never before in the history of Boston has a single artist given four concerts within eight consecutive days, a precedent established by John McCormack, the great Irish tenor, whose appearances on February 18, 20, 22 and 25 each filled Symphony Hall to utmost capacity. Extra seats on the platform were requisitioned, standing room was sold out, and still hundreds were turned away from each performance.

With a repertoire relatively as wide as his public, Mr. McCormack presented an entirely different program at each concert—a remarkable feat in itself, when one considers the surprising catholicity of his offerings. For those who liked them best, there were present always the inimitable Irish folksong and English ballad. There also were included numerous selections from the music of Handel and others of the eighteenth century, as well as more pretentious songs by later German and Russian writers. These, with an apparently inexhaustible fund of extra pieces, were the chief media incident to the tenor's memorable achievement.

Few singers compel such admiration or afford such pleasure as John McCormack. His voice has beauty, tenderness and strength, with a genuine heart appeal that

stirs the emotions of the old and the young alike. Invariably his audiences are closely attentive; their silence during numbers emphasizing the thunder of applause following. At his four appearances here the famous singer's repeated and cumulative successes scarcely could have been greater.

At each of his concerts Mr. McCormack was admirably assisted by Donald McBeath, violinist, and Edwin Schneider, accompanist, both excellent artists.

### Handel and Haydn Society Gives Unfamiliar Works at Annual Mid-Winter Concert

The Handel and Haydn Society, Emil Mollenhauer, conductor, assisted by the Boston Festival Orchestra, with H. G. Tucker as organist, gave its annual mid-winter concert on the evening of February 18 in Symphony Hall before its customary large and appreciative audience. The society performed two unfamiliar works, Gounod's "Messe Solennelle" (St. Cecilia) and Chadwick's "The Pilgrims." The soloists were Geneva Jeffers, soprano; William W. Hicks, tenor, and G. Roberts Linger, bass, each of whom was heard in separate arias, in addition to the mass. The program included, also, a performance by string orchestra of Tchaikovsky's andante from string quartet, op. 11, and a performance by the chorus, orchestra and organ of Sullivan's "The Lost Chord." This was the eight hundred and second concert of the society, which is now in its one hundred and second season.

The work of the chorus, as directed by its admirable conductor, was a source of much satisfaction, and entirely in keeping with the exalted reputation of the venerable body. Gounod's "St. Cecilia" mass, in particular, was enjoyed, as it afforded excellent opportunities for the soloists, who were fortunately chosen. Chadwick's cantata, too, occasioned its quota of enthusiasm, and the composer, who was present, shared in honors with the society.

Geneva Jeffers, who appeared for the first time with the society, is a native of Providence, but well known here as a church and concert singer. Her voice is a clear, pure soprano, of good range and pleasing quality. The other soloists, Mr. Linger and Mr. Hicks, both Boston artists, likewise acquitted themselves with credit. The former's bass is notable for both resonance and volume, while Mr. Hicks' tenor is agreeable and artistically handled.

### Boston Symphony Gives Pleasing Concerts

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its fifteenth pair of concerts in Symphony Hall on the afternoon and evening of February 23 and 24, respectively. The program included Cherubini's overture to "The Abencerrages," Brahms' concerto for violin and violoncello, and Mozart's "Jupiter" symphony. Anton Witek and Heinrich Warnke, admirable concertmaster and first cellist of the orchestra, performed the double concerto of Brahms, and in spite of the tediousness of the score their masterly playing gave pleasure. The concerts were otherwise enjoyable, though there is little in Cherubini's music to invite a rehearing. The audience, as usual, was both large and appreciative.

### Harold Bauer Plays "Music of Today"

Harold Bauer departed from precedent at his recital on the afternoon of February 24 in Jordan Hall, when he played an attractive program of "Music of Today." The composers represented were Schönberg, Debussy, Scriabin, Franck, Moussorgsky, Laparra and Edward Royce. Both Laparra and Royce were new to Boston audiences; the former is a Parisian of note and the latter a young American, an instructor at Cornell University. Mr. Bauer's performance of this decidedly unusual program was effective, as the response of his audience bore testimony.

### Sixth Annual Concert of People's Orchestra

The People's Orchestra of the Boston Music School Settlement, Jacques Hoffman, conductor, gave its sixth annual concert on the evening of February 21 in Jordan Hall. The program was varied and well balanced, including orchestral selections from the works of Auber, Schubert, Ebell, Godard, Delibes, Sibelius and Mendelssohn. Hans Ebell was the soloist, and in addition to the romance from his own concerto in F sharp minor he played a group of short pieces by Chopin, Rachmaninoff and Scriabin.

The excerpt from the concerto deserves special mention. This work, which is dedicated to Ossip Gabrilowitsch, was completed by Mr. Ebell a little over a year ago and performed for the first time by the Rochester Symphony Orchestra last spring. In it the young composer-pianist evinces both taste in subject matter and skill in treatment. The romance is ingeniously orchestrated and refreshing in its instrumental combinations. Mr. Ebell played it in an unostentatious but none the less interesting and artistic manner. It would be a pleasure to hear the work in its entirety.

### Anne Gulick Gives Pleasure in First Recital

Anne Gulick, a promising pianist of the rising genera-

tion, gave the first of three recitals here on the afternoon of February 21 in Steinert Hall. Her program was unconventional both in contents and arrangement. First was a group of four pieces by Scarlatti, then five pieces from Debussy, next Beethoven's sonata, op. 81, and finally a miscellaneous group by Nagel, Foote, Mrs. Beach and Liszt. Miss Gulick is a very talented young lady, and her future looms promisingly. She has an agreeable touch, a fluent mechanism and an imagination which makes itself felt. A daughter of the professor of Greek at Harvard University, this was virtually Miss Gulick's debut here, though she has played in public on sundry occasions, including appearances with the Boston Symphony Orchestra in Cambridge and New Bedford. Her second recital is announced for the evening of March 8.

### Rose and Otilie Sutro in Two-Piano Recital

Rose and Otilie Sutro, pioneer exponents of music for two pianos, gave a very enjoyable recital of unhackneyed music on the afternoon of February 21 in Steinert Hall. Both are excellent pianists, and their ensemble is remarkable for admirable technic and precision. In the lively and unfamiliar sonatas of W. F. Bach and Richard Roessler, which occupied the first two-thirds of the program, their spirited and well balanced interpretations afforded unusual pleasure. Shorter pieces by Saint-Saëns, Maurice, Chopin and Sinding added variety and zest. The audience was large.

### First Concert Gaulois at Jordan Hall

The first of three concerts Gaulois, under the direction of Helene Slatoff-Portier, took place on the evening of February 19 in Jordan Hall. The evening was devoted to the works of Alberic Magnard, a French composer prominent abroad, who met an untimely end early in the war. The program included selections for voice and for piano, a sonata for violin and piano and a string quartet. Especially enjoyed was "Les Promenades," an interesting piano piece played by Walter Starbuck, and the violin sonata, excellently and sympathetically performed by E. Tak and Elizabeth Siedhoff. Others participating were Serge Adamsky, tenor; Isadora Martinez, soprano, and the Holland Quartet. The program was prefaced with an explanatory talk by Edward Burlingame Hill.

### Myrna Sharlow Revisits New England

Myrna Sharlow, the charming young soprano of the Chicago Opera Association, whose work is well known here, revisited New England during the first weeks of February for a series of concerts on the courses of Frank Stanley Tower. On the evening of February 14 Miss Sharlow was heard in an excellent concert at Jacob Sleeper Hall, with Francesco Savasta, an Italian baritone. Her selections included French, German and English songs and an aria from "Madame Butterfly." In all of these she gave much pleasure, both by the beauty of her voice and the charm of her renditions.

On the following evening, February 15, Miss Sharlow appeared as assisting artist at a concert of the Adamowski Trio, in Worcester, where she again scored a notable success.

### Artist-Pupil of Willard Flint Wins Praise

William Gustafson, bass, an artist-pupil of Willard Flint, the distinguished oratorio soloist and vocal instructor, appeared in successful concerts in Salem and Swampscott on February 7 and 8 respectively. Mr. Gustafson, formerly a resident of Boston, removed to New York the first of this season, where he rapidly is becoming established in church and concert work. He has many admirers here who will read with interest the following tribute from the Salem News, February 8:

William Gustafson has been heard before in Salem, and the applause was prolonged upon his first entrance. His voice is full and flexible, and showed to good advantage in his choice of songs. "Die ehre Gottes aus der Natur" was especially worthy of note, while "The Two Grenadiers," "My Home" and "Hear Me, Ye Winds and Waves" were sung in a most finished manner.

### Poet and Composer Heard in Recital

Paul Shivel, poet, and Archie A. Mumma, composer, gave a recital of their own works at Steinert Hall on the afternoon of February 24. Mr. Shivel, a native of Indianapolis, is the author of "Stillwater Pastorals and Other Poems." He is an interesting man of uncommon parts as well as a poet of exceptional ability. Mr. Mumma's compositions likewise are interesting. Of the impressionistic school, they show a sensitive imagination and a skillful melodic treatment. An appreciative audience of good size attended.

### News From Florence Pierron Hartmann

A program has come to hand of an interesting song recital recently given by Florence Pierron Hartmann, soprano, at the Illinois Woman's College, Jacksonville, Ill., where she is in charge of the department of vocal music. Mrs. Hartmann was for many years a resident of Boston, during which time she was active as a church and concert singer. That she is still Bostonian in spirit is

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shown by her program, fully one-half of which was given over to songs by Chadwick, Foote, Colburn and Clough-Leigher. Mrs. Hartmann has many friends and admirers here who will welcome this news of her activities.

#### Laura Littlefield at Algonquin Club Concert

Laura Littlefield, whose voice is a clear and lovely soprano, scored another success on the afternoon of February 18 at the eighth Algonquin Club concert, where she appeared as soloist with the Daniel Kuntz Orchestra. Mme. Littlefield was heard in the "Bird Song," from "Pagliacci," and a group of songs by Horsman, Scott, Engel and Carey. The audience was most enthusiastic.

V. H. STRICKLAND.

### MARY ARMSTRONG INTERVIEWED

#### Interesting Facts About the Ideal System of Music

One of the most interested classes of teachers in New York is to be found at 100 Carnegie Hall, where Mary Chontrelle Armstrong instructs in the "Ideal System of Music." A class representing many States graduated last Friday and it was interesting to learn something about the views of the teacher and the taught. Three years ago Miss Armstrong came to New York as the normal representative of the Dunning System of Improved Music Study for Beginners. Later she was equally successful as an exponent of the Perfield system. In answer to the question, "Do you believe in systems?" Miss Armstrong replied, "Most emphatically. Most of the teachers who come to me have been well taught, but there is no 'system' in their own teaching; their work is haphazard and they have no 'vision' of the beauty of their subject."

"How did you decide to teach your own system?"

"I didn't decide. My course is a growth, compounded



MARY C. ARMSTRONG.

of study since a child, years of experiment and a real love of teaching. Combined with knowledge, enthusiasm is the lever that removes all difficulties, and that is the necessary thing which most teachers lack. This I feel I really impart to my teachers, who in turn interest hundreds of music pupils. I have studied with excellent piano teachers all my life. When I was fifteen I had the 'Virgil Method,' then I spent the next two years in Boston studying the 'Faellen System.' I have studied the Gilbert Dancing and all possible forms of rhythmic movement until convinced that body feeling is the only way to successfully teach rhythm. Through songs, rhythmic movement and old dance forms, my pupils learn rhythm, musically and not mathematically. Every lesson is applied practically through fingers and wrists, so the dreaded first piano work becomes a never-ending pleasure. The children soon apply the principles without being shown, and so piano playing is not a separate study. 'Know the truth and the truth will make you free.' Music is a language and language must express; therefore, the teachers and pupils should be free and foster the creative art; free to think and express their own musical thoughts. I am convinced that if this course is pursued, instead of the poor fagged music teacher who makes the child dread the music hour, we will have enthusiastic teachers who will make this hour the brightest spot in the child's day."

Miss Armstrong's optimism is well founded, for the popularity of this course is leading constantly to the formation of new classes. Some of these classes require twenty weeks to complete the course and others accomplish the same work in a shorter period. Miss Armstrong has decided to hold no summer classes in New York this year; instead, a five weeks' course will open August 14 at Bremstead, Diamond Point-on-Lake George, N. Y. The usual New York classes will be held next season at 100 Carnegie Hall, beginning October 2.

#### Blanche Freedman With Haensel and Jones

Blanche Freedman has accepted a position in the offices of Haensel and Jones, the New York managers.



## The MacLennans Triumph in Duet Recital at Aeolian Hall, New York

New York Tribune, February 22, 1917:

#### TWO LONG ABSENT SINGERS HEARD AT AEOLIAN HALL.

FLORENCE EASTON AND FRANCIS MACLENNAN ARE WELCOMED BY MARY FRIENDS.

Florence Easton and her husband, Francis MacLennan, who gave their first New York recital yesterday afternoon in Aeolian Hall, are old friends who have been absent from their native land for many years. They were, until the outbreak of the war, two of the most popular members of the company at the Berlin Royal Opera, and their career in Germany has been an altogether honorable one. Yesterday's audience gave them no doubt of the welcome that is theirs upon their return.

Their recital yesterday attained a peculiarly intimate atmosphere by the series of duets in which the two singers displayed their best work. Among these was Nicolai's "L'Addio," Lucatini's "Una Notte a Venezia," Schumann's "Liebesgarten," and songs by Dvorak, Hildach and Mrs. H. A. Beach. In all these numbers Mr. and Mrs. MacLennan were most sympathetic toward both the compositions and each other.

In their solo numbers they were rather less pleasing. Both singers have voices which have every evidence of being naturally of unusual beauty, but in them are no less evident the signs of hard use. Mrs. MacLennan's medium is still lovely in quality, but her upper tones seem hard and worn. Mr. MacLennan has the throatiness of timbre so common in opera singers whose careers have been in Germany, and in forte passages his effort in tone production was considerable. Yet both singers possess taste and intelligence, both have a sense of phrasing and a certain charm of manner. Their offering was altogether a pleasing one.

New York Evening Sun, February 22, 1917:

Husband and wife in the shadow of the Chicago Opera Company, Florence Easton and Francis MacLennan emerged yesterday afternoon into the sunshine of Aeolian Hall. What they sang, mostly in duet, was pleasing to the large audience which heard them. Their program, not only through its giving but on its own account as well, had an originality which proved grateful to those whose rounds lie within the flourish of the cleft.

New York Sun, February 22, 1917:

Mr. and Mrs. Francis MacLennan gave a concert yesterday afternoon in Aeolian Hall. Mrs. MacLennan was formerly Florence Easton and both she and her husband made themselves known in Germany before they were induced to return to their own country.

They have enjoyed the singular good fortune of being engaged together for twelve years. Part of this time they were members of the Berlin Opera Company and last season they sang in Hamburg. At present they belong to the Chicago Opera.

Their concert consisted of duets and solos. The former at any rate provided a welcome relief from the wearisome repetitions of familiar numbers which has been a feature of this saturated season. "L'Addio" by Nicolai, "Una Notte a Venezia" by Lucatini, and other duets by Schumann, Dvorak, Hildach and Mrs. Beach were on the list.

Mr. MacLennan's solos were "Rondell sereno al cielo" by Handel and one of Adolar's songs from "Euryanthe." Mrs. MacLennan sang three songs of Strauss, "Ich trage mein Minne," "Allerseelen" and the serenade.

There was much to interest and to give pleasure in the concert, especially for those who are familiar with the inexorable demands of German public and

the inevitable methods of complying with them. Mrs. MacLennan has an excellent voice of fine quality and generally free emission. Her husband's is less admirable, but it has good traits. Both are addicted to the hard tone so popular among Teutonic audiences. Both sang in tune and in their duets showed that they had made careful preparation of the effects requiring perfection in unanimity.

Neither disclosed any large resources in vocal finesse nor in the employment of those delicate touches of light and shade which give vitality to an interpretation. But their singing is much above the average and is well worthy of consideration.

New York Times, February 22, 1917:

#### THE MACLENNANS SING.

AN AMERICAN COUPLE GIVE PLEASURE IN DUETS AND SOLOS.

Francis and Florence Easton MacLennan offered something new to the music lovers of New York yesterday afternoon at their recital in Aeolian Hall, in their singing of vocal duets. Composers have written much in this form, but singers seldom find or make an opportunity to sing them. The MacLennans did it admirably. They sang with full mutual understanding in the matter of style, phrasing, accent, and all the effects they intended to produce, and they produced them.

They are an American couple, tenor and soprano, who have made a name for themselves in the opera houses of Berlin and Hamburg, and, since the war began, of Chicago. Both the voices are fine. Mrs. MacLennan's notably so; a really beautiful soprano. Their singing also has much to commend it in the way of sincerity, intelligence, and artistic feeling, and unusual clearness of enunciation. Their German experience is enough to account for their fondness for an almost uninterrupted use of the full voice, usually from the chest, which tends to give a certain monotony to much of what they do. Their singing would gain greatly in artistic expression by the cultivation of a greater finesse through more abundant nuance. Besides their duets, which included two in Italian by Nicolai and Lucatini, a group by Schumann, Dvorak—whose "Abchied" they repeated—and Hildach, and two by Mrs. Beach, each sang solos.

New York Globe, February 22, 1917:

Francis and Florence Easton MacLennan, tenor and soprano, sang pleasingly yesterday afternoon in a recital at Aeolian Hall. This American couple has made a name in the opera houses of Hamburg and Berlin. Since the war began the singers have done some fine work in Chicago. Both have good, sympathetic voices, which showed to advantage in the duets, of which form of music composers have written a good deal, although singers rarely use them.

New York Telegram, February 22, 1917:

Florence Easton, who is now Mrs. Francis MacLennan, and who was our most charming exponent of "Madame Butterfly" in the Henry W. Savage production before the work was produced at the Metropolitan, returned to this city yesterday after triumphs in grand opera abroad and in Chicago.

She sang with her tenor husband in Aeolian Hall, and their duets gave manifest pleasure to a large audience. Mr. and Mrs. MacLennan reached their finest effect in the duet from the first act of "Madame Butterfly," which they sang brilliantly as a final encore.

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**Vera Kaplun ARONSON**  
**Russian Pianist**

Recital, Feb. 11, at the Blackstone Theatre

THE CHICAGO HERALD,  
(Felix Horowski), February 12, 1917:

Vera Kaplun Aronson possesses that indefinable charm and distinction of artistic utterance that makes all the difference between playing that is merely good and playing that is fascinating to the ear. Her execution is fluent and her touch lacks nothing of attractiveness. She should be heard oftener.

The program that the pianist set forth contained some admirable music. It began with a theme and variations by Glazounov in F sharp minor. The piece was worth the excellent interpretation which Mrs. Aronson gave it. Not the least admirably played was the gavotte from the suite by D'Albert. Even the old fashioned variations on "Nel cor piu" by Beethoven were engagingly interpreted.

THE CHICAGO DAILY TRIBUNE,  
(Frederick Donaghy), February 12, 1917:

Making her initial appearance in recital, Vera Kaplun Aronson played the piano so well in the first half of a good program as to arouse a desire to hear her again.

Mrs. Aronson, going into grateful and familiar matter by D'Albert, Beethoven, Brahms and Liszt, exposed herself as facile, melodic, adroit, imaginative, brainy. The D'Albert was a gavotte, the Beethoven was the "Scotch Variations," the Brahms the second caprice in B minor, the Liszt an etude—all items of appeal to a player with a temperament to humanize mere technique.

CHICAGO EVENING AMERICAN,  
(Herman Devries), February 12, 1917:

The striking characteristic of Mme. Aronson's talents are above all solidity of tone, superb endurance, steel-like wrists and fingers, crisp rushing runs, and an excellent sense of rhythm.

Her delivery of the variations had bravura traits which bespeak great success for Mme. Aronson in the field of pure virtuoso piano music. The quality of the tone in pianissimo passages has the metallic color of a coloratura soprano's staccato, but in forte it rings big and full.

There were both originality and brilliance of touch in her interpretation of the gavotte and musette of D'Albert. Mme. Aronson is very well worth hearing.

CHICAGO DAILY JOURNAL,  
(Edward C. Moore), February 12, 1917:

Vera Kaplun Aronson made her first bow before a Chicago audience in a recital at the Blackstone Theater, playing in a manner that made her an interesting figure.

She began with a novelty, Glazounov's theme and variations in F sharp minor. That it had a certain amount of charm in some sections was due to the artist herself, for she has the ability to produce many kinds of effects; from that not very responsive instrument, the piano. They were all of the suave, gracious, smoothly flowing order; she does not look upon the piano as an orchestral instrument.

She followed with a very good performance of D'Albert's gavotte and musette, two of Beethoven's less inspired and seldom played works, and afterward Brahms' B minor "Capriccio." This was her high point in the early part of the program. She reproduced the light-hearted, almost jocund mood of the piece to perfection, making it more delightful than a comment upon it can imply. Other concerts called me from the hearing of Chopin's B minor sonata and a group of Russian music, but enough was heard in the first part to realize that a talented and interesting pianist has come to Chicago.

ILLINOIS STAATS-ZEITUNG,  
(Walter R. Knuepfer), February 12, 1917:

In the Blackstone Theater the pianist, Vera Kaplun Aronson, who has already created for herself an enviable position in Europe, was heard for the first time. One recognized in her a personality of extremely sympathetic appearance and extraordinary pianistic abilities. Her playing had freshness (Frische) and naturalness and combines with a far reaching technical command of the instrument a healthy musical sense and a captivating manner of performing. Compositions of graceful and brilliant virtuoso character seem to be her particular style. With delightful charm in tone and style the artist played Beethoven's variations on "Nel cor piu" and Brahms' well known capriccio in B minor. The difficulties of Liszt's concert etude in F minor she conquered with astonishing technique. A positive supremacy over everything that is material she also demonstrated in Glazounov's theme and variations, which served her also as an effective and grateful opening number. With particular praise he mentioned that despite the most loving care to details she kept herself free from any exaggerations of dynamic or rhythmic character. The artist could not complain of a lack of appreciation on the part of her numerous auditors.

Chicago Letter

(Continued from page 29.)

cellent work reflected much credit on her able mentor. Miss Garber is well equipped for her chosen field and no doubt a bright future is in store for her. A student from Hanna Butler's class, Irma Richards Bliss, soprano, assisted. She, too, won much applause for her excellent singing of the "Romeo and Juliet" waltz and numbers by Bachelet and Rogers.

William Boeppler's Male Chorus

William Boeppler added another success to his long list in conducting the male chorus of the First National Bank in an interesting program last Friday evening, in the rotunda of the bank building. This is but one of the many organizations so well directed by that well known musician. The numbers were especially well done and the chorus' singing of "When the Boys Come Home," aroused wild enthusiasm and a line of flags were unfolded from the balcony.

Philharmonic Choral Society in Novelty Program

The Philharmonic Society, O. Gordon Erickson, conductor, will give a concert at Orchestra Hall, Wednesday evening, March 21, when several works will be given American premières. These will include "La Sulamite," by Chabrier, and "Christ of the Andes," by Clough-Leigher. The opening number will be Brahms' "Triumphant Hymn." "Christ of the Andes" is a work of unusual interest, written for eight-part chorus with orchestra. Lucy Gates, the New York soprano, will be the soloist in "La Sulamite," and will also sing a group of solos with orchestra.

Symphony Orchestra Plays for University Association

Under the auspices of the University Orchestral Association, the Chicago Symphony Orchestra, Frederick Stock, conductor, rendered a program containing Bach, Tschai-kowsky, Delius and Brahms-Dvorák numbers at Leon Mandel Hall, Tuesday afternoon. JEANNETTE COX.

TILLY KOENEN, SOLOIST  
WITH RUBINSTEIN CLUB

Conductor Chapman Adds Another Splendid Program to the Annals of the Society—Mary Warfel and Samuel Gardner Also Heard

One would have to travel far to hear better concerted singing than that of the New York Rubinstein Club Choral, William Rogers Chapman, director. Splendid tonal balance, notable precision, careful attention to attacks and conclusions, distinct enunciation, phrasing—but why enumerate when all the requisites to successful and sober work have received such careful attention through Mr. Chapman's direction? There were songs with delicate, dreamy motive, lullabies, tone pictures and songs of deep sentiment, also



WILLIAM ROGERS CHAPMAN.

with catchy swing. Two by Josephine Sherwood, "Little Papoose" and "The Song of the Dinah Dolls," were American through and through, and they struck a responsive chord in the big American audience immediately. Other American composers represented were Harriet Ware, "The Cross"; Laura Sedgwick Collins, R. Huntington Woodman and MacDowell. There were also three number marked "first time." These were "Dreamy Summer Night" (Ludwig Thuille), the English version being by Henry G. Chapman; Louis Victor Saar's arrangement of "Agnus Dei" (Bizet), and Huntington Woodman's "Dreams in Twilight." It is well that these numbers were so designated on the program, for listening to the proof of the excellence and thoroughness of Mr. Chapman's training shown by the finished way in which they sang, one would never have imagined that they were being performed for the first time by the chorus. Tilly Koenen was the vocal soloist of the evening. The famous Dutch contralto must have been happy at her cordial reception from the enormous audience. But tributes of the kind received by Miss Koenen are practically a habit with this favorite singer. She was in splendid voice and her beautiful tones struck home and enhanced the spirit of

her interpretations. Dramatic or delicately tender, Miss Koenen brought out the mood in every case. Her explanation of the meaning of the song before singing it was applauded vigorously in several cases, as well as her vocal interpretations. Miss Koenen sang Judith's "Siegeslied" (Van Eyckem), "Der Wegweiser," "Liebesbotschaft," "Du bist die Ruh," and "Die Forelle" (Schubert), "Eros," and "Cradle Song" (Grieg). "Alei" (Zweers) and "Lied" (Van Renner) were her numbers to which she added encores.

Samuel Gardner, violinist, in Couperin, Hubay and Gardner selections, also in the Bizet "Agnus Dei," sung by the club, contributed definite musical pleasure. He is a sincere artist and an excellent technician.

Mary Warfel's harp solos were other popular numbers of the program. Pierné's "Legends de Concert," in which she had the capable assistance of Louis R. Dressler at the organ, was given a finished reading, and in the several choral numbers where the harp acted as an accompaniment her work was much enjoyed.

The "Star Spangled Banner," sung by the vast number of people which packed the Waldorf-Astoria ballroom, concluded the program.

During the intermission Mrs. Chapman received in her box, introducing also her distinguished guests. Among these were Mme. Galli-Curci, of the Chicago Opera, whom Mrs. Chapman introduced as the "greatest singer in the world"; Mr. Galli-Curci, Mrs. John McCormack, Rene Devries, general representative of the MUSICAL COURIER; Mrs. Devries and Charles Wagner, the popular New York manager.

De Cisneros and Foster at Malkin Music School

February 21, a recital was given at the Malkin Music School by Eleonora de Cisneros and Fay Foster, the former singing songs by the latter, who played the accompaniments. Mme. de Cisneros' beautiful voice and gracious personality aided Miss Foster to success in her songs. These have originality and considerable daring in melodic and harmonic invention. The audience recalled these fine artists repeatedly.

Mr. Malkin contributed further to the enjoyment of the evening by playing a group of solos by Chopin. Needless to say his playing, too, was highly enjoyed. The three artists shared in the grateful applause of a large audience.

Christine Miller, "A True Musician"

Apart from the astonishing number of dates on Christine Miller's route for this spring in oratorio and song recital, the young American with the beautiful voice so completely captivated Chicago and Pittsburgh recently that all her critics were absolutely unanimous in their warm praise. The Chicago News says, in part: "Miss Miller's singing was as joyous as the songs. Beginning with a fine voice of full, suave quality, she has solved every problem that confronts one in the art of singing, adding to that one of the most likable personalities on the concert stage. . . . She is a true musician."

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# Press Tributes from Seven Great American Cities

## Telling of the

### INCREASING SUCCESSES

#### of

# FRANCES NASH

#### NEW YORK.

Frances Nash was an artistic success on her own merits.—*Sun*.

Many interesting qualities were revealed. Miss Nash has an attractive personality. She plays gracefully and has a fine rhythmic sense.—*Herald*.

Miss Nash played with healthy interpretation, resolute attack and brilliant technique. She will make her way and give great joy.—*Staats Zeitung*.

Miss Nash is highly developed and already has few feminine rivals.—*Deutsches Journal*.

#### BOSTON.

Frances Nash proved her mettle for accomplishment and her love of her art. She played with eager warmth and a genuine artistic instinct for music which kept her audience continually and musically alive to what she had to tell them.—*Evening Transcript*.

Such an artist as Miss Nash is safe from the criticism of those who dislike superficiality, for she will give the most serious all they want to think about.—*Christian Science Monitor*.

#### CHICAGO.

Frances Nash played with romantic spirit and elegance of style.—*Herald*.

Miss Nash showed very fine technical and interpre-



tative qualities.—*American*.

Frances Nash showed her place is with the best of the younger players.—*News*.

Her excellent tone and well developed imagination

made as agreeable a performance as has been heard this season.—*Journal*.

#### ST. LOUIS.

Frances Nash demonstrated a fine technique, remarkable magnetism and musicianly interpretation that did her great credit.

The audience gave her an ovation.—*Republic*.

Miss Nash's presentation was beautiful, not only fine to listen to, but entrancing to look at.—*Globe*.

Miss Nash revealed most unusual power. Hers was an artistic and musicianly

performance and was ardently applauded.—*Post*.

#### MINNEAPOLIS.

Frances Nash, a girlishly beautiful pianist, is an artist to her finger-tips. She played with certainty, delicacy, authority and exquisite effect of color and technique.—*Tribune*.

Both in power and melting sweetness, Miss Nash's tone was irresistible.—*Journal*.

#### MILWAUKEE.

Frances Nash, brilliant and captivating young American pianist, completely captivated the audience.—*News*.

Miss Nash's whole soul is poured out at the ends of her fingers.—*Leader*.

Frances Nash is an artist. She played with a clearness and sweetness that in the woodlands might have interrupted the birds.—*Evening Wisconsin*.

#### KANSAS CITY.

Frances Nash fairly blazed her way into the favor of the audience. She was compelled to break the no encore rule.—*Times*.

Miss Nash has power, precision and a stirring spirit, with deliberate good taste in its exploitation. She was enthusiastically received.—*Star*.

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**The Philharmonic Society of New York**

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The winter of 1916-17 will be the Jubilee Year of The Philharmonic Society, whose musical activities have been continuous since 1842. This anniversary will be fittingly celebrated by a festival series of five concerts, four of which will be included in the regular subscription series on Thursday Evenings, Friday Afternoons, Saturday Evenings and Sunday Afternoons.

#### THE ORCHESTRA

The Philharmonic Orchestra, directed for the sixth season by Josef Stransky, will continue to maintain the high artistic standards which have admittedly placed it in the front rank of the world's orchestras. The programmes will again profit by Mr. Stransky's rare skill in arrangement and, as heretofore, only soloists of the highest rank will be engaged for these concerts.

**FELIX F. LEIFELS, Manager, Carnegie Hall**  
NEW YORK

#### ST. CECILIA CLUB'S SECOND CONCERT OF SEASON

Chorus Demonstrates Victor Harris' Fine Work—  
Maximilian Pilzer, Soloist

With an "Invocation to St. Cecilia," the New York St. Cecilia Club opened an exceedingly pleasurable program of choral singing, at the Waldorf-Astoria, New York, Tuesday afternoon, February 20. Victor Harris, the director of the club, composed this prelude and the members of the chorus, without notes, sang it with genuine fervor.

Part one began with "Soft, Soft Wind" (Lovatt), in which the singers disclosed directly fine ensemble work. "Ma Voisine" (Goring-Thomas) convinced even more of the finish, rhythmic swing, smoothness, good phrasing, neat attacks and conclusions. The number was given in French and it is something for a club to have accomplished—to sing with such good French pronunciation and enunciation. An attractively presented number was Chadwick's "Silently Swaying on the Water's Quiet Breast," antiphonally given. The quality of the voices of the second chorus was especially good. The two choruses met each other well, and with precision. Two bird songs, "The Little Gray Dove" (Saar) and "The Woodpecker" (Nevin), were catchy, rhythmic bits of singing, and aroused especial applause. MacDowell's "From the Sea," with its well delivered diminuendos and crescendos radiated the spirit of the sea. The altos deserve special commendation for their work in this, "The Bird of the Wilderness" (Horsman), composed for the club, concluded part one.

Florence Parr Gere, an active member of the St. Cecilia Society is the composer of "Mother Earth." This was given its first performance and a well deserved position as opening to part two. Music and words (also by Miss Gere) have dignified movement and imaginative expression. Bertram Fox, the accompanist for the club, was next represented by "The Mermaid." The Old English "I've Been Roaming," and Warner's "A Garden Courtship," were the remaining ensemble numbers.

The St. Cecilia Club of New York long has stood for finished ensemble singing. Victor Harris' musicianly understanding and fine concept of choral singing again was strongly reflected in the work of the club at this second private concert.

Maximilian Pilzer, concert master of the New York Philharmonic Society, was the soloist. He chose Brahms, Joachim, Sgambati, Beethoven, Wieniawski, Pilzer and Chopin numbers, as mediums for his violinistic art. His numbers were thoroughly enjoyed and offered excellent solo contrasts to the fine ensemble of the chorus.

A big enthusiastic audience was present.

#### Meeting of the Huss Students' Music Study Club

A meeting of some of the piano and vocal students of the distinguished teacher, Mr. and Mrs. Henry Holden Huss, was held on Saturday afternoon, February 10, in their spacious Steinway Hall Studios, New York. The students were assisted by Beatrice King Stodola, diseuse; Harriet E. Rosenthal, violinist, and two talented members of the Roudenbush String Quartet, George Roudenbush, first violin, and A. Koch, cellist, and two old pupils of Mr. Huss, Marion Coursen, for three years principal of the piano department of the Millersville (Pa.) Normal school, and Ferdinand Himmelreich, concert pianist, whose brilliant and original piano transcriptions have made a name for him. It goes without saying that the pupils of Mr. and Mrs. Huss did artistic work; it is significant of the work of these teachers that the technical and interpretative side of their pupils' development progress hand in hand, and are equally developed, one not being slighted for the other.

It should be remarked that in the Mozart Quartet, as the viola player, Mr. Raschinsky, was suddenly indisposed, the first violinist, Mr. Roudenbush, played the viola part on his violin, transposing it at sight. By special request, Mrs. Huss interpreted exquisitely the four songs of Mr. Huss which she sang at the New York Chamber Music Society's concert on Tuesday evening, February 27, Aeolian Hall. Mr. Huss was requested to improvise on a given theme, and delighted his hearers with his masterly playing. Composers represented on the program were: Bach, Mendelssohn, Mozart, Schubert, Martini, Scarlatti, Handel, Moszkowski, Ilyinski, Ward-Stephens, Liszt, Schumann, Beethoven, Huss-Tennyson, Couperin-Kreisler, Strauss and Wagner.

Those students who participated were Katherine Nott, Georgette Buschman, Kalenig S. Timourian, May Fenner, M. Edgar, Jessie Martin and Edwin Stodola.

#### Vera Barstow at Fort Worth

The Harmony Club concert course since its establishment has been regarded the standard of good music in Texas. This organization brings to Fort Worth what is largest and best in the world of music, and has many a big score to their credit. This year the course was opened by Vera Barstow and Leo Ornstein; Alma Gluck followed, and Julia Culp was the star of the final concert. Mrs. J. F. Lyons, the president; Mrs. T. H. Wear and Mrs. A. L. Shuman, the business and assistant business managers respectively, have reason to be proud of their labors.

Vera Barstow's appearance at Fort Worth was her first appearance in the Lone Star State. And judging from the enthusiasm with which she was received she will be heard again and that frequently.

The Fort Worth Telegram said:

"Vera Barstow, violinist, who appeared in recital with Ornstein, was appreciated most in the 'Sarabande et Musette' by von Kunits. The piece represents a dance played by a Spanish dancer on bagpipes, keeping time to the music with steps. The prelude by Emanuel Moor she played with delicate feeling, and her appreciation of Veracini's 'Minuet-Gavotte' showed her ability to interpret works of the masters with understanding. The 'Symphonie Espagnole' by Lalo brought out her finish as a violinist. She responded with an encore selecting 'Moments Musicaux' which she gave in a masterly fashion."

Vera Barstow added to her laurels as a violinist. Fort Worth music lovers had already accorded her a place as a genuine artist. She shared honors of the evening with Ornstein. Everybody knew what to expect from her. Miss Barstow was perhaps best in Lalo's "Symphonie Espagnole" the andante movement being a gem of faultless execution.

Her playing was exquisite, her tones beautiful, and she received much applause.—Fort Worth Record.

#### Fine Recital by Ganz at Carnegie Hall

Rudolph Ganz's third New York recital for this season, which was given in Carnegie Hall on Monday evening, February 19, was doubly important—first, because of the very high rank of the pianist, and, secondly, because of the greatness of the works on the program. Rudolph Ganz is no trifler, no mere matinee idol, who sings songs of Araby to beguile ladies of their tears and smiles. He is a master interpreter of serious works, an executant of transcendent powers and an interpreter of high intelligence and keen sympathy for the composer's intentions. If a newcomer had made his appearance at Carnegie Hall last Monday evening and had played so brilliantly and faultlessly he would have been hailed at once as one of the great pianists of the world. All Rudolph Ganz has to do today is to maintain a reputation already solidly established. His performance of Liszt's long, exacting and exceedingly difficult variations on Bach's "Weinen-Klagen" was masterly. These variations are too serious, and for the most part too gloomy, to attract pianists who wish merely to make an effect on the public. They are not meant to capture the masses. Rudolph Ganz invested them with dignity and sacrificed none of the nobility of style for melodramatic sensation, which the rhapsodies often tempt pianists to try.

Beethoven's "Appassionata" sonata in F minor, op. 57, was made interesting throughout—no small feat in these days when every program contains the same hackneyed sonata. Would that Beethoven had written thirteen or twenty-three appassionate sonatas! But as there is only one of them, let it be reserved for Rudolph Ganz and a very few other pianists who have the virility of style and strength of finger to make Beethoven sound like a man. Rachmaninoff's sonata in B flat minor was performed in the grand manner as befitted the thick and heavy but often

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#### HAROLD HENRY

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Mr. Henry continues to win by artistic solidity, original talent for characterization and, as occasion offers, poetic feeling. His execution is remarkable.—Maurice Halperson, The N. Y. Staats-Zeitung, March 9, 1916.

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inspired harmonies of the Russian composer. This sonata will never be hackneyed. The themes are not striking. They do not linger in the memory as Beethoven's do. The applause which greeted the pianist for his performance of the work was certainly not intended for the composer alone.

The rest of the program consisted of short pieces. The pianist descended from the heights to the more smiling valleys of sentiment. His own "Etude Caprice" and "In May" were vigorously applauded. The seal of public approval was set on them in no uncertain manner. A "Spanish Dance" by Granados, "Romance" in D flat by Sibelius, "Bourée" for left hand alone, by Saint-Saëns, and a "Rhapsody" in C, by Dohnanyi, completed the works on this fine program, all of which were played with the style appropriate to each.

#### Carrie Bridewell to Sing Carmen

On Friday evening, February 9, Carrie Bridewell, contralto, formerly of the Metropolitan Opera Company, on the occasion of the inauguration of the community chorus in Brooklyn, N. Y., an address by Borough President Pounds opening the event most appropriately. Mme. Bridewell sang twice before an audience of 5,800 people and was overwhelmed with applause in a manner that must have been inspiring. There were also numbers by seven singing societies and the immense audience joined



CARRIE BRIDEWELL,  
Contralto.

in the singing of popular numbers played by the 13th Armory Band.

Among her other engagements for this spring, Mme. Bridewell is to appear at the biennial festival of the National Federation of Musical Clubs, in Birmingham, Ala., April 16 and 17. She will be heard in New York March 3, and on April 12 is to sing the title role in "Carmen," at a special performance at the Waldorf-Astoria, by the National Opera Club. On this occasion there will be scenery and costumes in order to make the production as finished scenically as it cannot fail to be vocally.

#### Philharmonic, Fay and Novaes, Attractions of Diet Kitchen Association's Concert

The Philharmonic Symphony Orchestra, assisted by Guiomar Novaes, Brazilian pianist, and Maude Fay, soprano, were the attractions at the concert for the benefit of the New York Diet Kitchen Association held in the large ballroom of the Waldorf-Astoria, on Monday afternoon, February 19. A brilliant audience, composed of members of New York's "smart" set and many prominent in musical circles was in attendance. Financially and artistically the concert was a huge success.

Josef Stransky and his well organized body of musicians were well received. After each number, Mr. Stransky was obliged to respond several times.

The program was as follows: Overture, "Spring" (Goldmark); scherzo, "The Sorcerer's Apprentice" (Dukas); "Siegfried Idyll" (Wagner); theme with variations (Tchaikowsky) and concerto for piano and orchestra (Grieg), with Miss Novaes at the piano. Her work gave fresh evidence of her mastery of the piano. Maude Fay rendered two numbers, in which she was assisted by the orchestra. They were: Wagner's "Dich theure Halle" and an aria from "Tosca" (Puccini). She was in good voice and delivered her songs with art and skill. The latter was, without doubt, the better of the two. Here her fine dramatic feeling was demonstrated. Both the soloists added to the general success of the afternoon.

#### Gerald Maas to Give Instruction

Gerald Maas, the renowned cellist, wishes to inform lead a course of accompaniment, beginning March 1, and instrumentalists and to become acquainted with the violoncello literature (sonatas, concertos, pieces) that he will lead a course of accompaniment, beginning March 1, and will also accept a few talented pupils for cello instructions.

#### NEW STRUBE COMPOSITIONS HEARD

##### Baltimore Symphony Orchestra Celebrates Its First Anniversary

Baltimore, Md., February 20, 1917.

The Baltimore Symphony Orchestra musically celebrated its first anniversary by giving a delightful concert in the Lyric Theater, Friday evening, February 16. The orchestra may well be proud of its achievements. Under the very capable leadership of Gustav Strube it has steadily improved, both in point of technical mastery and musical interpretation, and stands today upon a high plane of artistic accomplishment.

Additional interest was lent the last concert through the performance of excerpts—an "entracte" and a "danse"—from a recently completed opera by Mr. Strube, founded upon "The Painted Woman," a play by the Baltimore author, Frederick Arnold Kummer. For a proper appreciation of the above mentioned numbers it is necessary to view them in the light of their dramatic or operatic significance, in which the "raison d'être" of some of the hazardous harmonic progressions and tumultuous climaxes is to be found. The pieces are written in real modern idiom, are very interesting, especially to a modern ear, are colorful, masterfully orchestrated and original in both harmonic and rhythmic treatment. As concert numbers, owing to the fact they often make a dramatic rather than purely musical appeal, their effectiveness is somewhat lessened. They were well played by the orchestra and warmly received by the audience.

The soloist of the concert was Vera Barstow, who made a very agreeable impression upon her first appearance here. She was unfortunate in her choice of the Lalo "Symphonie Espagnol." Miss Barstow played with style and finish, the andante expressively and with excellent tone. Hers is an art sincere, earnest and musically appealing. Her per-

## MISCHA LEVITSKI

Another of those amazing young musicians of which Russia appears to have an inexhaustible supply reached Chicago yesterday; his name is Mischa Levitski. His performance, in The Playhouse, invoked no allowance because of youth: it was big with a talent which, in much, recalled Hofmann's. This new come young man was cool, well-nigh detached, aloof in the Hofmann way of today. Like Hofmann, young Levitski unites with his seeming aloofness the priceless gift for evoking sustained song from the keyboard. He played the next, the Gluck-Brahms gavotte, with wonderful tone and entrancing rhythm. The march from Mozart's A minor sonata was another happy medium.—Chicago Tribune, December 6, 1916.

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Times Building New York City  
Baldwin Piano Used

formance of the Lalo concerto, however, was greeted enthusiastically by the audience. The orchestra played an excellent accompaniment.

The remaining numbers on the interesting program were Bach's D major suite, the playing of which was characterized by clarity of the polyphonic structure of the overture and beauty of tone in the air, the scherzo from the "Midsummer Night's Dream," quite charmingly played, and the strongly nationalistic "Finlandia" tone poem of Sibelius, which received a spirited and virile reading. In this, as well as in the other number, it was gratifying to note the artistic balance maintained between the interpretation and the various styles of composition which the program contained. O. R. O.

#### New York Approval of Arthur Alexander

It was a unanimous verdict of approbation which the New York critics gave to Arthur Alexander on the occasion of his two recitals in New York this season. Last week there were reproduced in these columns notices from some of the leading critics and herewith are a few more, also from New York. The Chicago critics were no less appreciative of his work as a singer of songs to his own accompaniments and some Chicago notices will be reproduced in next week's MUSICAL COURIER. Mr. Alexander is under the Wolfsohn management.

The tenor, Arthur Alexander, a few weeks ago through his pronounced ability and intelligent interpretations created an excellent impression, which was increased by his second recital last evening

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at Aeolian Hall. He sang a varied program, of which Schumann's "Dichterliebe" was the most interesting offering. Mr. Alexander sang the cycle, which is not yet entirely finished and ripe, but still with very strong effect. His art is honest and he tends always toward better work. Most of his program was excellent and there were some things especially fine. It was only occasionally that the singer diminished the effects of his singing through certain sentimentality. Especially praiseworthy is his diction. Mr. Alexander also sang French songs very beautifully. He was honored by a large public with honest applause.—New York Staats-Zeitung, February 6.

Arthur Alexander, a tenor, once heard this season, sang in Aeolian Hall last evening a program extraordinary first of all for the difficult character of songs to which he played his own accompaniments, and hardly less so for the admirable interpretations of poetic texts. In Schumann's "Dichterliebe" Mr. Alexander finished the long cycle with a piano postlude played as few pianists could have done it. His voice and diction were at their best in Duparc's "Extase," Dupont's "Mandoline," which was redemanded, and Widor's "Le Plongeur," given by request and encored with Debussy's "Romance."—New York Times, February 6.

Arthur Alexander, an American tenor, who was heard here earlier in the season, gave a recital last evening in Aeolian Hall. His entertainment last night afforded artistic pleasure of a fine order. Mr. Alexander accompanies himself with skill and he sings with a voice that is very agreeable in quality and well controlled technically. Last night the chief number was Schumann's "Dichterliebe." His general delivery of the cycle was of high merit. He sang his songs with technical grace and finish.—New York Sun, February 6.

#### A. Wilmer Oakes and Mrs. Oakes in the Near-Rockies

A. Wilmer Oakes, energetic and efficient MUSICAL COURIER correspondent in Sacramento, Cal., is also the leading violin teacher of that city. He holds a most influential position in the music of the city, and little goes on there in which he is not personally interested. His work has grown to such dimensions that he finds his hands full, in fact, as he says himself: "The earnest teacher is gratified to see results, and this I am realizing beyond even my fondest dreams." Prosperity means comfort, and in the accompanying photograph the Oakeses are seen with their car out enjoying the fresh air of the near Rockies. The number on the car is worth noting: 161344. License numbers in this State begin each year



A. WILMER OAKES AND MRS. OAKES,  
Mr. Oakes is Sacramento correspondent of the MUSICAL COURIER.

with number one, and so one hundred and sixty-one thousand gives some idea of how many cars the State may boast of. Is there any other State that has as many?

#### Leila Holterhoff Draws Capacity House at Chicago Morning Musicale

Although she has the great affliction of being totally blind, Leila Holterhoff only needs to be heard to convince an audience that she is a singer of genuine worth and thorough musicianship gifted with a beautiful soprano voice, used with skill. Miss Holterhoff is also a marvelous linguist.

She made her Chicago debut a short time ago, and she was perhaps the first artist who drew a capacity house at a morning musicale in that city. Her concerts in the Middle West following her Chicago debut were triumphs, crowded houses and enthusiastic audiences greeting this charming singer, and inquiries for return engagements are coming to her manager, Annie Friedberg, daily.

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## A CHAT WITH CARUSO—THE MAN

By JOSEPHINE VILA

The MUSICAL COURIER representative was silently conducted into the charming cherry colored reception room by a still more silent servant. Making for the nearest chair, she seated herself gingerly upon its edge and as might be expected, rather hurriedly made mental notes of the surroundings. The room was lighted dimly by a large lamp in one corner, just sufficiently to disclose what at the time seemed to be the eminent singer—Enrico Caruso—in an opposite corner, looking down upon her majestically. Giving her hat a vigorous poke and at the same time grabbing up the things that were lying in her lap, she arose and taking a few steps in his direction, made a low curtsy.

"Signor Caruso?" she inquired in a tremulous voice. Signor Caruso was silent. Yet before she had time to think, steps sounded on the polished floor, back of her, and glancing over her shoulder, she spied the singer entering another door. Dumb-founded and staring foolishly at the corner, she thought to herself: "Great goodness, is Caruso a magician also? Or, how could he be in two places at the same time?" Then the room was flooded with light and she was shaking hands with the real man and calling herself an idiot for having taken a life sized portrait for the man she had come to interview. Yet truly it had taken a most realistic aspect in the dim light, emphasizing the fact that Bianca, the artist, had been more than successful in his attempts.

"I am not going to ask you how it feels to be the greatest living tenor, Mr. Caruso," the writer began, "because that has been told in so many different ways. Shall we talk about interests outside of your singing?"

"My other interests," said Mr. Caruso, showing by his expression that he did not take to interviews as a duck takes to water: "I don't think I have any. My days are spent in studying, I write much and manage my own business affairs. If you call those interests!" All of which to be sure didn't sound very interesting, inasmuch as one feels certain that Caruso must do more exciting things than those.

"I mean, do you have any special forms of amusement? For instance"—thinking very hard—"Oh, yes, for instance prize fights!"

"Prize fights! Eh, I have never seen one in my life!"

"And have you no desire to do so?"

"No!"

"Perhaps you are a fan, then."

"Fan? What is that?"

"A baseball enthusiast."

"Ah, no, I do not understand your American game." Progression was indeed slow. The minutes were flying and occasionally Mr. Caruso glanced at the clock. Well, one more try?

## Wall Street and Caruso

"What do you think of Wall Street? Do you speculate like so many of your fellow artists?" Fortunate question, for upon this, he was more talkative. From then on, the sailing was easier.

"No," he replied, much interested. "I have never speculated in my life. However, several years ago, a friend made several hundreds in the street for me, but even then I was not tempted. I said to myself: 'What's the use? Money easily earned is easily spent.' What do I do with all my money? Three-quarters of it I spend and the rest invest in securities and bonds. There it is as safe as in the Bank of England!"

"Do you manage all your own affairs?"

"Yes, the time not spent in working with my singing, is spent in directing my affairs abroad, planning the education of my boys and answering my heavy correspondence."

Little by little the strain of the interview became less and less until the writer found herself being told the most

interesting things about Caruso the man—and not so much about Caruso the artist. Furthermore, people who think Caruso's only part in life is to sing and make people happy are mistaken. Shakespeare, it was, who said: "All the world's a stage and every man in his time plays many parts." It is true that Caruso plays many parts in his life—composer, caricaturist, philanthropist, art connoisseur and numerous others, not forgetting that glorious part that stands absolutely alone and apart from the others—the one which is nearest to his heart—namely, that of fathering his two boys, who are on the other side.

## Caruso—the Father

"My oldest boy has just entered the Italian army. The

comrade. Some of the happiest hours of my life have been spent when in his company. He thinks his one task is to amuse his poor father. When he knows I have been working hard and am tired out, he will steal back of my chair, put his arms about my neck and say: 'Come, child (he always calls me that), you are weary. Let Mimi amuse you.' A picture of Mimi was produced, one that disclosed a serious looking little elf, with the same kind brown eyes as his father and one of the most perfect little mouths imaginable.

"See his mouth," his father pointed to it, "is it not pretty? Everyone likes to kiss it, but Mimi says"—here he chuckled—"he likes only to be kissed by little girls."

"Here," unfolding a piece of paper, "is a Christmas card he sent me. He made it himself, that is why I value it so." The design suggested Yuletide with its gay holly branches painted here and there. Written in a rounded hand in English was a verse which read something like this:

If I were a little bird,  
And could come to thee,  
I'd hop into this envelope,  
And send myself to thee.

Whether or not Mimi will develop into a singer like his father must be left for time to decide. One thing evident is that Caruso's love for his children is something unusually strong and beautiful. Furthermore, his interest in children is not confined to his own, for he finds great pleasure in romping with the tots of his friends and funnily enough—so he says—they all call him "Uncle."

Not so long ago, Mr. Caruso attended an art exhibition where he was particularly impressed with a pen and ink sketch of a little child, made by James Montgomery Flagg. Thinking it would be an addition to his collection of studies of children, he inquired about purchasing it, only to find that the parents of the poser had already bought it. So vast was his disappointment that they finally allowed the sketch to be copied and sent it to him later with the autograph of the child.

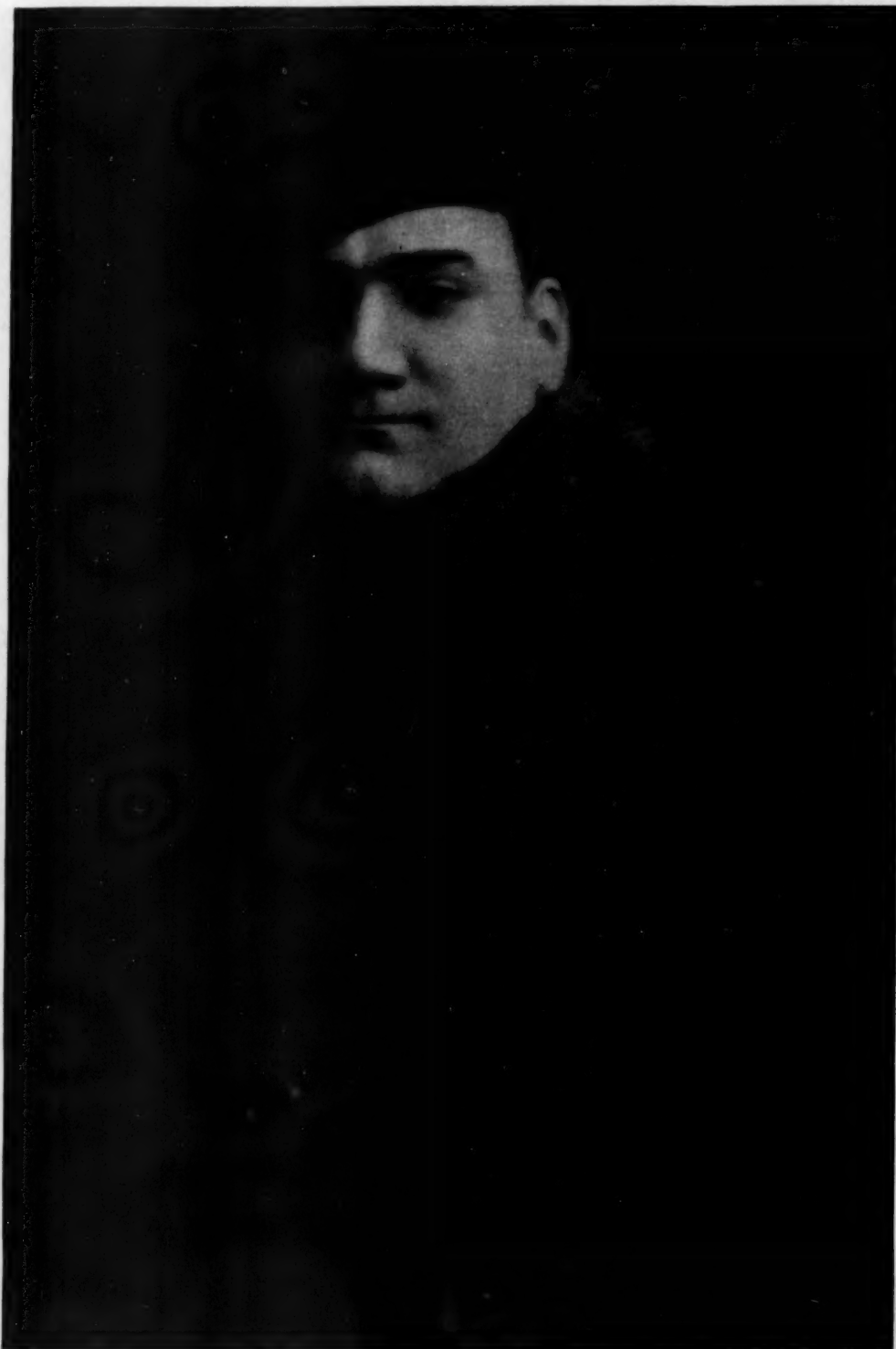
## Art Connoisseur

Few know that this singer possesses a collection of antique snuff boxes and watches said to be valued at nearly \$60,000. These he has picked up in all parts of the world. It might be well to say here that Mr. Caruso is considered one of the most expert connoisseurs in the world. His experience along this line has been such that he has become very expert in telling the genuine from the imitation. "Several times," he remarked, "dealers tried to put up the price on things but I didn't let them 'get away with it' as you Americans say. You know they'll get you once in a while but not every time."

In this collection there are funny shaped dull silver boxes and delicately wrought gold ones, studded with precious stones, and occasionally graced by an exquisite miniature of some lady of the Court of Louis XIV or XV. Two very quaint, vividly colored oval shaped Japanese snuff bottles, with glass stoppers and an unusual one of genuine amethyst in the rough are among the most curious of the collection. Magnificent, too, is a Marie Antoinette medallion, at one time

said to have adorned the neck of a famous French beauty. Words describe inadequately its exquisiteness. One side is engraved silver, mounted on blue enamel, over which is filigree gold, giving the effect of the blue showing through the gold. A Gainsborough miniature in the center is encircled with diamonds and turquoise.

The watches are still more unique. Indeed, they represent the evolution of the timepiece, showing as they do the gradual change in manufacture from the Renaissance period to that of the present day—when the Ingersoll reigns supreme. The designs of these antique watches resemble very much those of the snuff boxes that are char-



ENRICO CARUSO.

news depressed me not a little, for he is still such a baby. Only eighteen! But what is a father to do when his boy insists upon joining his comrades in carrying out his duty to his country? Yet—he sighed and shrugged his shoulders—"if he were a weakling and a coward, would I not be ashamed? Would that not be far worse? I sometimes think that if I were not too old, I'd join the ranks myself!" Lucky for New Yorkers, thought the writer, that Mr. Caruso considers forty-three old.

"Then there is Mimi," he continued, his eyes brightening perceptibly as he told of the pranks of his twelve year old youngster. "He is a darling and such a good little



acteristic of the same periods. One of less elaborate design is a dull unadorned case, which when opened discloses a perfect miniature portrait of Napoleon. The story is that he presented it to one of his soldiers for an act of bravery.

Mr. Caruso's collection of rare marbles is installed in his home abroad. Since the war, his work of adding to it has been somewhat interrupted. There is still another collection, one of coins, dating from the Roman era to the San Francisco Exposition. He is an active and enthusiastic collector of cartoons and has at least four or five huge scrap books completely filled with cartoons of the present war, clipped from the various American and European periodicals and newspapers.

#### Undisputed Place Among Cartoonists

Mr. Caruso has made an undisputed place for himself in the first ranks of cartoonists. Incidentally some of the caricatures which he contributed to a certain little Italian newspaper in New York for a period of over five years, are said to have considerably increased the value of the paper and put it on a more stable basis. Several years ago these cartoons were collected by the editor and an extract from the book published will testify to the artist's versatility: "Side by side with the finished, elaborated sketches of the 'first manner' stand the sharp, vigorous drawings, in which the physical and moral features of the portrayed are brought out by a few lines like forceful strokes of a chisel upon a block of marble, the eccentricities of the cubists and futurists flank the transformations of an alphabetical initial into a man's face or of an arithmetical composition. Every country and every people have a special type of caricature. But Caruso stands by himself. He has a style of his own. Above all one that brings out and emphasizes the character of his subjects." Some of his most famous caricatures have been roughly sketched on menu corners during courses.

#### Leads Simple Life

One would quite naturally imagine that Mr. Caruso's life would be a glamorous routine of being "wined and dined" by his friends. As a matter of fact, his life is one of even tempo. Social affairs rather tire him. Caruso, the artist, must officially attend a limited number of receptions during the year, but Caruso, the man, prefers the luxurious comfort and quiet of his own home in the Knickerbocker Hotel. He is content to spend his days in study, resting and entertaining a few friends informally now and then. The evenings that he sings at the Metropolitan he sees no one during the day. His motto is "Keep on learning more"—one that a good many "would-be Carusos" might do well to bear in mind. It is only the nearsighted, brainless musician who reaches the period in his career when he says, "I know it all!" Perhaps it is Enrico Caruso's bubbling enthusiasm, even with so many years of experience behind him, that makes him the veritable idol of the American as well as European music

loving people. There is no corner of the world into which that incomparable voice of his has not penetrated through the aid of the phonograph.

#### Touches on Early Career

The writer had made up her mind to touch little upon his art, but she could not lose the opportunity to ask him a question or two about his early career.

"The early days were funny ones," he reflected, "my good old teacher did not think much of my possibilities. He once told me if I made \$60 a week I would be doing well. Nevertheless I kept on. One day my first offer to sing in a little opera company came. True, it paid only about \$2 a night and I was compelled to sing almost every night in the week, but it was a chance. A fellow student mocked me and said he'd not do it for less than ten times that. Then I thought maybe I had made a mistake, but still I stuck. The other fellow"—here he laughed boyishly—"well, I guess he is still waiting for his price."

Caruso's debut in opera was made about 25 years ago in "Cavalleria Rusticana." Two years later he was drawing a salary of two hundred dollars a performance and now receives ten times that for one performance.

#### His Interesting Mail

The writer found him sincere in his efforts, modest and sympathetic, with a heart as rich as gold. Unfortunately many people are wont to take advantage of this good nature, but in this they are for the most part unsuccessful, owing to the sagacity which links in very appropriately with this good nature. His daily correspondence brings numerous letters from all over the globe, three quarters of them asking for financial aid.

"If it isn't a bazaar its a relief fund," he volunteered, "all of which are very worthy. Yet we all have a limit. Some people do not realize that, I fear. I get letters asking me to invest money in an invention, others from composers requesting me to sing their songs and make them successful. Poof; Caruso's singing their songs would not hasten that end."

And so his correspondence takes considerable time. Yet when he goes away he uses a well thought out method of remembering his friends. One friend, who happens to be with him, addresses the envelopes, another writes the message on the card and Caruso affixes his signature, while a third person puts them into the box and sends them on their journey.

#### Concert Tour With Orchestra

At the end of April Mr. Caruso will begin his concert tour with the Cincinnati Symphony Orchestra, after which he will proceed to Buenos Ayres for a summer season of opera.

And now before the word "finis" is jotted down, one more thing ought to be mentioned—Caruso's magnanimous personality. A sterling quality which sways the individual

and masses alike, and makes the artistic phase only one of the many qualities of Caruso—the man.

#### MARTA WITKOWSKA, A RISING ARTIST

The name of Martha Wittkowska has become better known in New York within the last few months through her association with the Cosmopolitan Opera Company, which featured her as "Carmen." In this role Mme. Wittkowska repeated her triumph of a number of years ago at Covent Garden, London, where she was acclaimed a second Calvé by the critics. Mme. Wittkowska's voice is one of great purity and richness, while her art is well rounded, owing to her ability and thorough experience. Her dramatic powers were so fine that the famous Duse advised the singer to give up the operatic for the dramatic stage. This, however, she refused to do because of her higher aspirations.

Shortly before coming to this country she created the role of "Joan" in the production of "Joan of Arc" in London, a work that is still fresh in every English person's mind. After she came to America she joined the Cosmopolitan Opera Company, wishing to do what little she could toward making the new venture a success. She believed that New York should have more than one such company. When this company reopens in the spring, at a theater farther uptown, Mme. Wittkowska will be with them in all probability featured in Wagnerian roles. Her Isolde was one of the finest, most artistic impersonations which she gave at Covent Garden.

She is contemplating a concert tour next season, which will afford the American people an opportunity to hear one of the coming artists of the day.

#### Nana Genovese on Tour

Nana Genovese, who has had a busy season, singing at a number of important concerts, will make an extensive concert tour during the next two months. She has now formed a vocal quartet to give parts of operas in concert form, and with this company will be heard in a number of cities. The definite dates, which are now being booked by her manager, Annie Friedberg, will be announced later.

#### Klibansky's Pupils Always Before the Public

Sergei Klibansky, the well known vocal instructor, last week gave two very successful pupils' song recitals, February 17 at Chickering Hall, and February 21 at the Educational Alliance, New York, where the following pupils sang: Lotta Madden, Lalla B. Cannon, sopranos; Arthur Davey, tenor, and Gilbert Wilson, bass.

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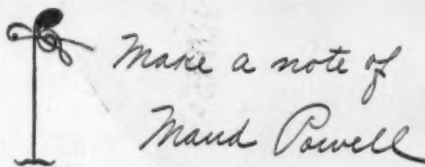
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**Los Angeles Anticipates Rare Treat**

Los Angeles is to have a rare treat at the forthcoming recital of Helen Thorner under Behymer's management at Trinity Auditorium on March 24. Mme. Thorner is a contralto who has recently come to Los Angeles from the Middle West after having won success both there and abroad. She was heard here last season, and those who heard her are looking forward to her reappearance with unusual pleasure. Her successes in the East in-



Photo by Steckel, Los Angeles.

HELEN THORNER,  
Contralto.

cluded, among many others, a notable appearance with Rudolph Ganz in Indianapolis, on which occasion every paper in the city spoke in equal terms of her work and of that of the great pianist; appearances in New York, where it was said of her that she "made a great sensation with her superb voice and classic style"; and in Brooklyn with the Walter Damrosch Wagner productions. She has also sung in many parts of Europe, both in concert and in opera. Her work is earnest and sympathetic and, above all things, she is a true artist who will not descend to trickery of any kind to win popular approval. She shows solid schooling, an excellent vocal equipment, excellent phrasing and flexibility, breadth and nobility of style. F. P.

**Mme. David and John Barnes Wells**  
Charm Southern City

Annie Louise David and John Barnes Wells, harpist and tenor, played at Clarksburg, W. Va., February 7. The Daily Telegram, February 8, gave this testimonial to the worth of their art:

Annie Louise David, harpist, and John Barnes Wells, tenor, surely played and sang themselves into the hearts of musical Clarksburg last evening at the one hundred and thirty-ninth recital given by the Marcato Club at the Masonic auditorium. It was the largest audience of the season to greet the Marcato artists, and one of the most enthusiastic ever assembled in Clarksburg.

After Mr. Wells' first group he gave the "Shamrock" by Seiler. Madame David by special request, added "The Serenade" by Hasselman, to her first group, and the two encores which she was obliged to give, "The Music Box of the Sixteenth Century" and the ever beloved "Believe Me If All Those Endearing Young Charms." Mr. Wells' second group with harp accompaniment, was obliged to repeat the "Boat Song" by Harriet Ware; "I Duno," his own composition, and "Mammy's Song" by Harriet Ware. Madame David gave "The Spanish Dance" for her second encore. Mr. Wells had to repeat "Why" in his third group, and his own composition, "The Crow's Egg," and "Alcala." Even with the program and all the encores the audience was loath to leave.

Madame David deserves the reputation she has made for herself as being the greatest American harpist. She is a very pretty little woman with a most charming personality. Her numbers were given in a most artistic and finished style.

One of the charms of Mr. Wells is his clear enunciation, not a word being lost. He has a beautiful tenor voice that bears testimony to his excellent method, and which speaks in the highest praise of his American training.

Bessie Byrd had charge of the program. The hostesses were Mary Coleman and Mrs. John Stealey. Miss Byrd was hostess to Madame David and Mr. Wells at a beautifully appointed luncheon at the Waldo hotel, while Cora M. Atchinson as president of the Marcato Music Club, was hostess to an impromptu gathering to the artists after the concert last night.

**Evelyn Starr's Third New York Recital**

Aeolian Hall, New York, was the scene of another triumph for Evelyn Starr, the young violinist, who gave her third recital for this season there last Monday afternoon, February 19. She began with Bach's E major concerto, which she played with great dash and vigor. Bach may never have heard his allegros played as fast two hundred years ago in old Leipzig, but Evelyn Starr did not destroy the genial, old world spirit of Bach's concerto by playing it in a manner acceptable to a modern public that is accustomed to performances the old world never dreamed of. She was recalled again and again for her brilliant energetic and rhythmically strong performance.

Paderewski's sonata in A minor appeared to please. The work has several fine themes of a Grieg-like nature and, like Grieg's sonatas, it suffers from a lack of continuity of thought. The composer plainly does not know quite what

to do when an emotional flight lands him on the rocks of form and development. But Evelyn Starr gave life and tonal beauty to the meager violin part, and Richard Epstein played splendidly the brilliant piano part. Mendelssohn's E minor concerto, with the orchestral accompaniment condensed to a piano part, completed the program. Here again the violinist showed her technical mastery and the buoyant spirit of youth. She had plenty of breadth when necessary, but it was evident that she was temperamentally better suited to the movements requiring dash and vivacity. She took the last movement at a great pace, but her clean, neat, technical finish prevented any blurring or confusion. The recital was emphatically a success.

**Reuben Davies' Successful Recital**  
at Fort Worth, Tex.

Fort Worth, Texas, February 6, 1917.

Reuben Davies, the young American concert pianist, and director of the piano department at the Texas Woman's College, Fort Worth, Texas, gave a recital in Fort Worth on Tuesday evening, February 6. The young artist created a lasting impression by his brilliant and musicianly performance. He played a diversified program, which gave him opportunity to show his art from various standpoints.

Opening with Chopin's sonata, op. 35, which he played with much charm, Mr. Davies at once succeeded in captivating his hearers. This spell he exercised throughout the entire recital. Carl Venth's "Sonata Appassionata" followed and won much favor.

His closing group comprised "Russian Landscape," Hartman; "Soirée dans Granada," Debussy; "Valse Caprice," Scott; "Elfin Dance," Korngold, and "The Play of the Waters," by Ravel.

A large and critical audience attended and showed its appreciation by bestowing liberal applause. A. B.

**Barrientos Sings at Benefit Performance**

On Tuesday afternoon, February 13, at the Century Theater, Maria Barrientos, of the Metropolitan Opera Company, was the featured member of a large program of actresses and singers, brought together under society patronage in a benefit performance for an armored aeroplane to protect New York. Mme. Barrientos sang a number of selections, comprising operatic arias and Spanish songs.

**Anna Case, Model for New Fashions**

Photographs of Anna Case, soprano of the Metropolitan Opera Company, embody the dernier cri of women's fashions to such an extent that they are being used by Vogue as an inspiration for their forthcoming modes. Miss Case's wardrobe is American made, and the tribute paid her is, therefore, very exceptional.

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## DALLAS

Dallas, Tex., February 10, 1917.

Beginning with the Tronitz Club presenting David Guion, pianist, January 29, Dallas has been musically busy for the past two weeks, and, with the coming of the Boston National Grand Opera Company, February 12, 13 and 14, the city will keep up its reputation of being one of the leading musical cities of Texas.

Great interest centered in the recital of David Guion, for he has been added to the already splendid faculty of the Tronitz School. The program given was trying, but Mr. Guion met all phases of it. He has clean technic, splendid poise and his work shows most careful study, all attributes which make an excellent teacher. Mr. Guion opened his program with chaconne, D minor, Bach-Busoni, followed by capriccio, B minor, and rhapsody, E flat major, Brahms; "Scenes from Childhood," Schumann; five numbers by Godowsky—Mr. Guion was a pupil of Godowsky—and the waltz A flat major, nocturne, F sharp major, impromptu, F sharp major, scherzo, B minor, all by Chopin, closed the interesting program.

The other members of the faculty of the Tronitz School are Phillip Tronitz, the founder; Julius Albert Jahn, Parks Gude, Louie Boyd Rankin, Alice Knox Fergusson, Antonio Wolters, Margaret Keehan.

## Towns-Cole Joint Recital

Kirk Towns, of the Southern Methodist University, and Viola Cole, pianist, with Laura Stevens Boone, accompanist, gave a joint recital at the Dallas Opera House, Tuesday, January 30. Their interesting program was well received by an enthusiastic audience.

## Equal Suffrage Event

Under the auspices of the Dallas Equal Suffrage Association, the "Polynesian Princess" was given on Wednesday evening, the 31st, the entire cast by local talent. David E. Grove, director of St. Matthew's Episcopal choir, took the leading part and was a great success as a female impersonator.

## Llora Hoffman Enjoyed

Llora Hoffman, soprano, with Harriet Bacon MacDonald at the piano, was the attraction at the Scottish Rite Cathedral, February 5, under the auspices of The Music Study Club. Mrs. Hoffman was snowbound and only arrived at eight o'clock and sang at eight-thirty, but from her first number she had her audience of over 1,200 music lovers with her, and was compelled to repeat three of her numbers.

German, French and English songs comprised her program.

## Notes

Henri La Bonte's friends turned out to welcome him as leading man in the Katinka Company. La Bonte was a member of the Interstate Company, but Dallas remembered him as the soloist with the Russian Symphony Orchestra two years ago.

Alma Gluck was presented by the Mozart Choral Club, which also sang on the program. Anton Hoff was at the piano.

The Mystic Shrine gave two performances of minstrels to sold out houses. They are to be congratulated, as many

of the traveling companies coming to the same house could well afford to coach under the company presented.

The Dallas Concert Choir, under the direction of David L. Ormesher, gave the first concert in the new Dallas Temple, which seats 2,000, as many extra chairs as the police would allow being added.

A feature of the community singing which is being held every Sunday afternoon, also under the direction of David L. Ormesher, is the bringing forward of talent which otherwise perhaps would not have a chance to be heard.

H. B. M.

## Wachtmeister Compositions Prove Meritorious

Count Axel Raoul Wachtmeister, assisted by Mary Pasmore, violinist, Robert Maitland, baritone, and Marie Tiffany, of the Metropolitan Opera Company, gave a recital of his new compositions on Tuesday evening, February 20, at the Women's University Club, this city. It is enough to say that the mere announcement of such a recital is always certain to bring out a large number of musicians and many music lovers.

Miss Pasmore opened with the sonata in C minor (for violin and piano), rendering the four movements, allegro moderato, andante, scherzo and allegro ma non troppo, in an effective manner. It is an attractive composition and should add much to any concert program. Miss Pasmore and Count Wachtmeister also gave "Fantasietta" and "Sorgardspolska," two graceful novelties.

Robert Maitland of the Royal Italian Opera, Covent Garden, etc., was wisely chosen to sing two groups of songs, which he did in his own, artistic way. His rich, sympathetic voice was well suited to the various songs. "The Wanderer" and "In the Woods" charmed the audience not a little. Both were met with enthusiastic applause. "The Lilac Hour" and "Ach wuestest Du," full of delicacy and lilting melody, were two of the most effective of the entire number. Others were: "Maiden of

Dreams," "Die Nächte Stürmen" and "A Dream Harmony."

Marie Tiffany, of the Metropolitan Opera Company, was not only a delight to listen to but charming to behold. She creates a happy atmosphere from the minute she steps upon the stage until she leaves, and when she does so, the audience is usually reluctant to let her depart. Her voice, which is of a light, exquisite quality, she uses with artful skill, producing the desired effects. "Winter Night" was odd; "Nightingale Lane," mellow and tuneful; "Aftonen ar inne," sweet and quaint, and "Titania," one of the most attractive little songs heard this season. Some of the others sung by Miss Tiffany were: "Tell me, O Muse, Thy Charm," "Voici l'Ete," "Love in Autumn" and "Awake, My Beloved."

## Marion Weeks Gaining in Popularity

Marion Weeks, the young American coloratura soprano, who at the conclusion of her present vaudeville engagement will go into the concert field, is winning many new friends and gaining in popularity (if such a thing is possible) more and more each day. Last week she appeared in Indianapolis, Ind., where she created a sensation. The Times of that city said the following about Miss Weeks' singing: "Miss Weeks is a phenomenal vocalist, possessing a perfect coloratura soprano voice, being able to sing Mme. Sembrich's 'Voci di Primavera' and to take the G above high C with ease and perfect clarity. In addition she also is endowed with a most pleasing personality."

On February 8 Miss Weeks was engaged to appear at an entertainment given by the American Can Company for its patrons and friends. A note in the elaborate program about Miss Weeks said in part: "The quality of this little American's voice is not limited to its tone or technic, for its soulfulness gives her power to play upon the heart-strings of all who hear her."

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## GOTHAM GOSSIP

Thursby Musicales—T. Tertius Noble Recital, March 1—Tonkuenstler Society—Warford Students Sing—Halperson Opera Lecture—Capouilliez Sings in St. Paul's Chapel Concert—Francis Stuart Pupil's Success—Durieux in Lakewood—Muriel Bliss, a Dambmann Pupil—Margulies Trio Concert—Becker Plays "Appassionata" Sonata—Maryon Lectures on "Marcotone"—Cheshire Harp Recital

Emma Thursby's sixth Friday afternoon musical reception occurred February 16, the guests of honor being Mme. Donald and Gertrude Comfort, a cousin of the Misses Thursby, from San Francisco, Cal. Many notable people were present and the musical program delighted all. Eleanor Altman played with great finish and style, in a masterly manner, "Amourette de Pierrot" (Stojowski), "La Fileuse" (Mouniska), nocturne (Liszt), and three "Songs Without Words" (Mendelssohn), using the Mason & Hamlin piano. Then, to the delight of all, she sat down and played and sang "Twickenham Ferry" and "No, John," English folk-songs.

Mr. Case, tenor, from California, with a beautiful voice, gave several charming selections. Another interesting artist was Fritz Dietzmann, a cello player, who has just arrived from Denmark with letters of introduction from Prince Valdemar (uncle of the King) and his son, Prince Alex of Denmark. He played a gavotte (Popper), "Le Cygne" (Saint-Saëns), "Tarantelle" (Fischer), accompanied by Axel Skjerne. Enid Watkins gave three songs of the Zuni Sun Worshipers of the Southwest, in Indian costume. Her beautiful voice was heard to good advantage. Kittie Berger, the zither player, gave great pleasure by her selections. Jean Spenance presided at the tea table.

Among those present were Sascha Votitchenko, Mr. and Mrs. Lewis L. Delafield, Mrs. Henry Seligman, Mr. and Mrs. Clinton P. Farrell, Mrs. Henry Dodge Estabrook, Mrs. H. Durant Rose, Miss Rose, Mrs. Robert Black, Dr. and Mrs. Herman Baruch, Mrs. William Barrow Lawrence, Piero V. Tazzi, Mrs. John A. Drake, Mrs. Wallace M. Probasco, Mrs. Orison Swett Marden, Mrs. Colbron, Sigme Lund-Robard, Mr. and Mrs. Leonard J. Wyeth, Robert Clowry, Mrs. Jacob Berry, Mr. and Mrs. Frederick Tibbitts, Mrs. C. Plant, Mrs. Joseph Milburn, Charlotte Herbine, Herbert Herbine, Howard Gross, Mrs. John Jay Abott, Capt. Thomas Barman (commander of the S.S. Kroonland), Regina de Sales, Countess Elena de Sayn-Wittgenstein-Berleburg, Mrs. W. G. Merrick, Mrs. M. H. Wayne, Mrs. Stirling Birmingham.

Friday, February 23, was the last at home of the season.

### T. Tertius Noble Recital, March 1

T. Tertius Noble, organist at St. Thomas' Church, will give the first in a series of six recitals at the Fifth Avenue Presbyterian Church, corner Fifty-fifth street, March 1, 8 p. m. Beatrice Horsburgh, violinist, will assist him. Several new works by Mr. Noble recently have been published, including "Te Deum" and "Jubilate." His festival chorus will give Dvorák's "Stabat Mater," March 28, 8:15 p. m., in St. Thomas' Church with full orchestra.

### Tonkuenstler Society Chamber Music

The usual evening of chamber music was given before a good sized audience in the Waldorf Apartments February 20 by the Tonkuenstler Society. Hattie Sonthal sang an aria and songs by Severn in a well trained voice. Ruth Taylor played violin works by Kreisler and Godowsky. This number was well done. A. Campbell Weston and Miss Taylor united in a sonata by Niemann for violin and piano, and these artists, with Gustav O. Hornberger, cellist, played Moszkowski's suite in four movements. Mrs. Severn played sympathetic accompaniments. The next musicale takes place at Memorial Hall, Brooklyn, March 7.

### Warford Students Win Praise

Last week the following criticisms were made of the work done by three of Claude Warford's professional singers:

Tilla Gemunder's introductory number was the "Nobil Signor" aria from "Les Huguenots," the florid measures of which she delivered fluently. Her intelligence in vocalization and in communicating the underlying feeling in a lyric were shown with gratifying results in Tipton's "Spirit Flower," Gilbert's "Ah, Love, But a Day," and Warford's "Dream Song." Miss Gemunder received many recalls and added extra numbers.—Newark Evening News.

The News also comments on Carl Rupprecht's baritone voice as being somewhat veiled at first, but his voice became clearer as the concert progressed and, being used with a knowledge of what constitutes good singing, was heard with pleasure.

A Staats-Zeitung review of the last New York Maenner-Chor concert said:

The solo parts of "Prinz Carnaval" were especially delightful as rendered by Miss Minnie Lamberts, soprano, who sang with beautiful artistry.

### Halperson Opera Lecture

The fifth lecture in the series of the history of opera given by Maurice Halperson, of the New Yorker Staats-Zeitung, was given February 20, at the New York College of Music. Mr. Halperson's subject was "The Influence of Gluck in Operatic Reform." In illustration, arias from the Gluck operas were sung by Miss Von Essen, contralto, and Bernard Olshansky, baritone.

### Capouilliez Sings in St. Paul's Chapel Concert

F. Reed Capouilliez, basso-cantante, sang songs by Handel, Flegier, Burleigh and Peterhaus, and as an encore "A Secret from Bacchus" (Huhn) at a concert given by St. Cecilia's Singing Society, St. Paul's Chapel, February 17. He has a resonant and highly expressive voice and gave very great pleasure with his singing. With Charlotte Melva Lesser, the director of this chorus, he

united in the closing number, "Passage Bird's Farewell" (Hildach). Others appearing on the same program were Louise Fuetterer, soprano, and James Sherman Read, pianist.

### Francis Stuart Pupil's Success

William Bonner, tenor soloist at Rutgers Presbyterian Church, sang the leading tenor role in "The Vision of Sir Launfal," at the annual concert of the Friendly Sons of St. Patrick, Hotel Astor, February 19. He has an excellent voice under good control, and received warm plaudits from the large audience.

### Durieux in Lakewood

Willem Durieux, cello soloist, appeared in the Walker School recital, Laurel House, Lakewood, N. J., February 9. Mr. Durieux played a song without words by Grasse, "Liebesfreud" and compositions by Kreisler, and the local papers say these pleased the large audience greatly. "They brought forth the sweet tone of his cello, and showed his splendid ability as a player," so said the Lakewood weekly. Mr. Durieux was cellist at the People's Chamber Music Concert, February 23, in Brooklyn, February 25, and at the Tollefsen concert, Aeolian Hall, February 26.

### Muriel Bliss, a Dambmann Pupil

Muriel Bliss, only daughter of Mr. and Mrs. Charles F. Bliss, is a gifted young soprano. She has a winning personality and much natural ability as an actress. February 13, she proved this at the Hotel Plaza, where she took the part of Polly Blake in the musical romance "In Pursuit of Polly," singing the title role. Mme. Dambmann some time ago recognized her ability and has developed her voice, so that she now gives much pleasure through her sympathetic and intelligent singing.

### Margulies Trio

Adele Margulies, the pianist of the trio of that name, won further honors by her superior piano playing at the last subscription concert, the thirteenth season of this trio. Brahms' trio in C minor, and the melodious and highly enjoyable trio by Rubinstein in B flat major, with Paderewski's sonata in A minor, made up a program of real interest. Needless to say there was beautiful co-operation with Miss Margulies, by Leopold Lichtenberg, violinist, and Alwin Schroeder, cellist.

### Becker Plays "Appassionata" Sonata

Gustave L. Becker played Beethoven's "Appassionata" sonata, February 27, at the regular meeting of the City Chapter of the New York State Music Teachers' Association. Efra E. Perfield, of New York and Chicago, gave a "chalk talk" on "Universal Pedagogy Applied to Musicianship."

### Maryon Lectures on "Marcotone"

Edward Maryon gave a lecture on "Marcotone" by invitation of Anna C. Burritt at the Burritt studios, East

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Nineteenth street, February 25. Just what this is may be learned by inquiry of Mr. Maryon or Mrs. Burritt.

#### Zoe Cheshire Plays Father's Compositions

Zoe Cheshire gave a harp recital on Tuesday afternoon, at Hotel Astor, playing a number of her father's compositions. Miss Cheshire's father was John Cheshire, harpist to the Duke of Edinburgh. A group, which gave considerable pleasure, consisted of "Lullaby," "Ariel's Song," "Joyous Spring," "Twilight Murmurs" and "Ecstasy." Other well received numbers included: "Scotch Fantasia," "Remembrance," "Valse Caprice" and "Tarantella." Miss Cheshire, like her father, is a musician, fine and thorough, who succeeds in her aims.

#### NEW YORK CONCERT ANNOUNCEMENTS

##### Grainger and Mero With Philharmonic

This (Thursday) evening, March 1, and tomorrow (Friday) afternoon, March 2, Percy Grainger will be the soloist with the Philharmonic Society. He will play Saint-Saens' concerto No. 2 in G minor, for piano and orchestra. Mr. Grainger also appears on the program as a composer—the orchestra will play his suite, "In a Nutshell." It will be the first New York performance of this work. Conductor Strinsky has chosen Schumann's overture, "Manfred," op. 115, and Brahms' symphony No. 2, in D major, op. 73, as the remaining orchestral numbers.

On Sunday afternoon, March 4, Yolanda Mero, pianist, will be the soloist with the orchestra.

##### Artists for Mozart Society, March 3, Musicales

Jean Cooper, contralto, Robert Armour, tenor, and Paulo Gruppe, cellist, will furnish the program for the fifth afternoon musicale of the New York Mozart Society, Mrs. Noble McConnell, president, Saturday afternoon, March 3, Hotel Astor, New York.

##### Ysaye, Carnegie Hall, March 3

Eugen Ysaye, the Belgian violinist, will give his first violin recital at Carnegie Hall, on Saturday afternoon, March 3. The program will be as follows: Sonate op. 24, for violin and piano (Sylvio Lazari), Eugen Ysaye and Maurice Dambois; sonate in D minor, for violin and piano (Geminiani), Eugen Ysaye and Maurice Dambois; "Extase," "L'ontain passé" (Ysaye), scherzo-valse (Chabrier-Loeffler), Eugen Ysaye; piano soli, prelude (Rachmaninoff), caprice valse (Dambois), Maurice Dambois; romance in G (Beethoven), "Havanaise" (Saint-Saens), rondo (Guiraud), Eugen Ysaye.

##### Noted Artists to Appear for Blind

The annual concert for the benefit of the Blind Men's Club of New York will be held at Aeolian Hall on the evening of March 3. The prominent artists who have volunteered their services are Ernest Schelling, pianist; Rosalie Miller, soprano; Francis Rogers, baritone; and Samuel A. Baldwin, organist.

##### Symphony Society to Give Two Gala Concerts

The Symphony Society of New York will give two gala concerts at Carnegie Hall, Sunday afternoon, March 11, and Tuesday afternoon, March 13, both at 3 o'clock. Walter Damrosch, in accordance with his custom of marking the close of the New York season with the performance of some work of unusual interest, will give Beethoven's famous triple concerto for violin, violoncello and piano. The artists engaged for this work are Fritz Kreisler, Pablo Casals and Harold Bauer.

A more remarkable and delightfully balanced trio could not be found. As this great concerto is seldom played, these two concerts will afford New Yorkers an opportunity of hearing an unusual work with matchless interpreters. The complete program will be announced later.

##### David and Clara Mannes' Young People's Recital, March 16

Contrary to their general custom, David and Clara Mannes will play a program for children and young people on the afternoon of Friday, March 16, at Aeolian Hall, in which numbers of lighter character and varying moods will be presented. Among the composers listed are Beethoven, Gluck, Bach, Schumann, Schubert, Cecil Burleigh, and a trio by Schütt. In the trio last named Engelbert Roentgen, the first cellist of the New York Symphony Orchestra, will read the cello part.

##### The Boshko Sisters, March 31

Nathalie Boshko, violinist, and Victoria Boshko, pianist, will give an orchestral concert at Carnegie Hall on Saturday evening, March 31.

##### Elizabeth Parks in Song Recital, March 2

On Friday afternoon, March 2, Elizabeth Parks, soprano, will give a song recital at the home of Mrs. John B. Cornell, 871 Madison avenue, New York, assisted by Florence Wessell, at the piano.

##### Gamut Club's Fourth Musicales, March 1

The Gamut Club announces the fourth musical in the series of evenings with contemporary American composers at the club rooms, Thursday, March 1, 1917, at 8.30 p. m. Artists Arthur Berg, composer and pianist, Jane Osborn Hanna, soprano and Grace Isabel Colbron, reader, will furnish the numbers.

##### Two Piano Recital by Maier and Pattison, March 1

Thursday evening, March 1, at Aeolian Hall, Guy Maier and Lee Pattison, two young pianists, will present for the first time in New York a concert of present day music, playing upon two pianos. The program is extremely interesting and comprises Piece in B minor (Ropartz), scherzo, op. 87 (Saint-Saens), Variations on a

Theme (Beethoven) "In Black and White" (Debussy), Impromptu-Rococo (Schuett), "Berceuse" (Aubert), scherzo (Arensky), rhapsody "España" (Chabrier).

##### Vera Barstow, March 19

Vera Barstow, the young American violinist, who has been winning praise from musicians and critics everywhere, will give her New York recital Monday afternoon, March 19, at Aeolian Hall.

##### Helen Stanley and Eddy Brown Delight the President and Many Washingtonians

Helen Stanley and Eddy Brown scored a marked success with their joint recital in Washington, D. C., on February 16, winning not only the approval of a distinguished audience, including President Wilson and his family, but of the Washington critics, all of whom were lavish in their praise. The President joined heartily in the applause accorded the two artists.

"Miss Stanley," said the Washington Herald, "has a high, clear dramatic voice, full of expression and beauty, which she uses with great charm. Mr. Brown is an artist. His faultless technique, exquisite tone and matchless touch were enthusiastically recognized."

"Helen Stanley, with a beautiful clear strong dramatic voice," said The Star, "shared honors with the violinist. Eddy Brown's manner and technique were such as one far beyond his years might covet, while of temperament he has abundance. The future should be bright for him, and his triumphs many."

"Both artists met with instant favor," declared The Times. "The opening number brought Eddy Brown a decided ovation. A complete mastery of technique true virtuosity, grace and beauty of phrasing, and musical appeal, were all evidenced by the opening movement, which showed as well his dramatic force that was revealed in his warmth of tone and in his temperamental interpretation."

##### Constance Purdy Entertains at Russian Supper

On February 8, Constance Purdy, contralto, who has identified herself particularly with Russian songs and Russian music in general gave a Russian supper for about thirty people. This was followed by an informal musicale, in which Alexis Rienz and Miss Purdy sang Russian songs.

Walter Bogert sang some of his delightful folksongs to his own accompaniment, and Mme. le Fontenay, of the Metropolitan Opera Company, sang several operatic selections, accompanied by William H. Humiston, assistant conductor of the New York Philharmonic Society. On February 18, Miss Purdy took part in a program given before the Globe Music Club of New York, sharing the program with Germaine Schnitzer. Miss Purdy sang eight Russian songs in her usual charming fashion, delighting a large audience and receiving its enthusiastic applause.

##### Brierley in Pensacola, Fla.

C. S. Brierley is now located in Pensacola, Florida, where he has charge of the music at the First Methodist Episcopal Church, and is also engaged with Mrs. Brierley to sing at the San Carlos Hotel, on Saturday and Sunday evenings. Mr. Brierley also has a large class in Pensacola, where he and Mrs. Brierley will make their home hereafter.

## JULIA HEINRICH

SOPRANO

Song Recital Thursday Afternoon March 8, Aeolian Hall, New York

Program

1. Am Meer ..... Schubert
- Frühlings-Glaube ..... Schubert
- Geheimes ..... Schubert
- Erstes Grün ..... Schumann
- Die Meerfee ..... Schumann
- Geisternähe ..... Schumann
2. Barcarole ..... Richard Strauss
- Das Rosenband ..... Richard Strauss
- Ich schwebte ..... Richard Strauss
- Aller Seelen ..... Richard Strauss
3. La Vie Antérieure ..... Duparc
- Mandoline ..... Fauré
- Clair de Lune ..... Debussy
- Fantoches ..... Debussy
4. In Lilac Time ..... Arthur Foote
- Dreams ..... Max Heinrich
- To the Moonlight ..... Max Heinrich
- Daß ich ..... Ellis C. Hammann
- A Bubble ..... Leo Braun

(Dedicated to Miss Heinrich)

A Forest Song ..... Benjamin Whelpley  
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# OSCAR SEAGLE

He showed his right to be ranked among the significant interpreters of the day.—Boston Post.

The voice itself is of beautiful quality, remarkable range and great power. Yet, in spite of this bigness, ease and responsiveness were noteworthy characteristics whether the demand was for the sotto voce so delightfully presented in the old French song, "L'amour de moi," or for the more fervent appeal of the dramatic song, "The Joyous Wanderer."—Boston Advertiser.

The wonderful natural richness of tone, the perfect De Reszke technique, and the sincere, sympathetic personality of the artist were blended into his every offering.—Chattanooga Daily Times.

That he is so firmly fixed among the world's stars of nature's most beautiful art is not surprising when he is heard, for he is compelling and sings his way into the deepest recess of the heart and understanding.—Memphis News Scimitar.

It is seldom, indeed, that an artist combines as many gifts as does this great American baritone. His excellence of style, beauty of diction and dramatic ability, combined with a

voice that is rare, places him among the foremost of the very few famous singers.—Memphis Commercial Appeal.

Mr. Seagle's voice is more beautiful now than ever; he has gained in mastery and power; and as always his interpretations were like the linking together of lovely and varied jewels. The ovation which he received was the tribute to a consummate artist.—Minneapolis Tribune.

Mr. Seagle was in excellent voice and soared into tenor regions with ease and brilliancy. He sang as he had never sung before. That the artist would charm with a number of old French chansons and the folksongs of many lands in that exquisite mezzo voce of his was to be taken for granted.—Minneapolis Journal.

In the French songs and the Prologue to "Pagliacci," as in two songs by Hageman and Horsman, Mr. Seagle was the great artist, managing his voice dexterously, in fact, wonderfully, varying the tone color to the need of the song, as very few artists are able to do; simply because very few artists have such perfect control over their vocal resources.—Minneapolis Daily News.

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## KIENZL'S "DAS TESTAMENT" HAS ITS BERLIN PREMIÈRE

New Opera Is Introduced by the Charlottenburg Stage—New Symphony Heard  
—Paul Scheinpflug Conducts Beethoven's Ninth Symphony—A  
Veteran Anti-Wagnerian Passes Away

Kienzl's latest opera, "Das Testament," was given last week at the Charlottenburg Opera (an institution that has displayed great initiative in producing novelties), and met with a warm reception, although it cannot be denied that its success was due largely to the excellent performance.

Kienzl wrote the libretto of the opera himself, as he always has done. This time, however, he was less successful than with his "Evangelmann." The text of the new opera is not rich enough in dramatic moments and somewhat artificial in its intended humor. The contents are briefly as follows: Holzer, the wealthy mayor of a large village, has bequeathed his whole property to the peasants of his district and therefore stands high in their esteem. Two of his friends express the opinion that Holzer's general popularity is due only to his will, the contents of which are widely known, and that he no longer would be such a favorite with his neighbors if he were to destroy the will and disinherit the villagers. Holzer does not believe his friends, and in order to convince them of the sincerity and disinterestedness of the peasants he disappears in disguise, while his friends spread the news of his sudden death. Holzer attends his own funeral, which is a very pompous affair, and rejoices at the ostensible sympathy of the villagers. But when a new will is read to the villagers, by which they are all disinherited, he discovers that their love was based on cupidity. The disappointed peasants insult his memory, and Holzer sees that his friends were right about his popularity. He cancels his will and bequeaths his property to his ward, thus enabling her to marry her sweetheart, a poor miller.

Thematically the opera is based on Upper Austrian national melodies, and in the mise-en-scène national peasant customs of the Steiermark are used. Kienzl has dedicated the work to Peter Rosegger, one of Austria's most famous novelists, whose works for the most part deal with peasant life. This national element forms the principal charm of the score, which is rich in popular melodies and folksongs. But these simple tunes are not cleverly handled in their adjustment to the modern instrumental apparatus. Kienzl is no longer the naive composer of the "Volksoper" that

he was in the "Evangelmann." His new work, although it possesses many charming features, lacks spontaneity and sincerity as a whole. It is by no means a great opera.

The performance, as mentioned above, was excellent. Moericke conducted with wonted precision and led the orchestra as well as the cast with a firm hand. Julius von Scheidt as Holzer was splendid, both vocally and histrionically, and Steier and Kandi, as Holzer's friends, were humorous interpreters of their grateful rôles. The lovers were satisfactorily sung by Frauleins Kaessl and Boetel. Kienzl was present, and something of that interesting and infectious mood prevailed that is always associated with a local premiere, and yet the public were not wholly satisfied. Something was lacking.

### Suter's New Symphony

An interesting musical event was the second symphony concert which Sigmund von Hausegger gave at the Philharmonie with the assistance of the Philharmonic Orchestra. The program was an unusually attractive one and included a novelty for Berlin—a symphony in D major by Hermann Suter, a young Swiss composer, who, in spite of his youth, plays an important part in the musical life of his native country, but still is comparatively unknown in Germany. The symphony consists of the conventional four movements, but in spite of this fact it is modern program music in its musical contents, and modern also in its instrumental garb. Thematically the symphony is based on Swiss national melodies, which play an important part particularly in the last movement. The first movement, the least successful of the four, lacks transparency and originality of thematic invention. It is in the two middle movements that the young composer reveals many an original idea and distinct personal feature. The second movement, a "Capriccio militaresco, alla marcia," humorously illustrates in tones a conflict in a poultry yard. This scherzo with its orchestral imitations of the cackle of the hens is a masterpiece of witty instrumentation and was enthusiastically received by the public. The adagio, too, with its Alpine atmosphere and beautiful melodious themes, made a splendid impression. Hausegger conducted the work with great appreciation of the merits of the novelty, producing wonderful dynamic effects.

### A New Favorite

The aria and song recital which Maria Ivoguen, the youthful coloratura soprano of the Munich Royal Opera, had announced for Thursday, December 28, was awaited with great interest by all those who had heard this remarkable newcomer at her debut in Berlin at a Philharmonic concert under Arthur Nikisch. Beethoven Hall was filled to its utmost seating capacity on this, her second Berlin appearance. Her program was long and varied, and afforded her ample opportunity of displaying her versatility, her exceptional vocal gifts and astounding coloratura facility, as well as her superior musicianship and refined sense of interpretation. It comprised Mozart's aria for soprano and orchestra, "Ach, s'è stirbt, meine Hoffnung"; four Lieder by Schubert, Tosti's arrangement of Chopin's

E flat major nocturne, the big aria from Donizetti's "Lucia di Lammermoor" and an aria from Bellini's "I Puritani," two Lieder by Pfanner, two children songs by Leo Blech, and finally Johann Strauss' waltz, "Geschichten aus dem Wiener Wald." The youthful artist was splendid in every number of her program. The press and public here agree in according her a place among the leading stars of Germany and in promising her a great international career. Particularly as a Mozart singer she will undoubtedly conquer the world.

### Musical Veteran Dies

Bernhard Scholz, one of Germany's best known music pedagogues and literateurs, died at Munich a few days ago, aged eighty-one. Scholz, who was born at Mayence on March 30, 1835, began his musical studies under Ernst Pauer, the father of Max Pauer. Later he became teacher of theory at the Royal Academy of Munich and from that post he went to Hannover, as conductor of the Royal Opera. In 1883, he was chosen director of the Hoch Conservatory, at Frankfurt, as successor of Joachim Raff. In 1908 he retired to Florence, where he lived for several years. Scholz was a forceful personality and an excellent teacher. Several of his books, such as, for instance, "Die Lehre vom Kontrapunkt und der Nachahmung" and "Musikalisches und Persönliches," are still read with interest by music students. He was strictly conservative in his musical tendencies and belonged to the now historic old guard that opposed Richard Wagner to the very last. He heartily endorsed everything Hanslick ever wrote against Wagner.

### Nikisch Concert

Arthur Nikisch's fifth Philharmonic concert ranked high in importance. The program was dedicated to Mozart and Beethoven, in commemoration of the 125th anniversary of the former's death and of the latter's birthday. It opened with Mozart's G minor symphony in one of Nikisch's inimitable renditions. The three Mozart numbers, however, were of still greater interest, as they had never before been heard at these concerts. The first was a recitative and aria for soprano and orchestra, which Mozart wrote in 1779 during a short stay at Munich, for Aloisia Weber, the talented young coloratura singer, for whom the young genius had developed such a glowing passion. It is known under the name of "Popoli di Tessaglia" and was sung on this occasion by Maria Ivoguen. She did also Constanze's aria "Märtern aller Arten," from the "Abduction from the Seraglio," displaying in both numbers the exceptional qualities of her wonderful light coloratura voice with its unusually sweet and appealing timbre, her great vocal skill and admirable art of interpretation. Lilli Lehmann, that greatest among all living Mozart interpreters and connoisseurs, was present, and she heartily applauded her successful young colleague, ostentatiously demonstrating her approval.

The last number of the first half of the program which was entirely dedicated to Mozart contained four numbers of the so called "Haffner Serenade," that graceful merry composition which Mozart wrote in 1776, aged twenty years, for the wedding of two residents of the composer's native Salzburg—Elise Hafner and F. X. Spath.

The second part of the program, which was dedicated to Beethoven, brought the evening to an impressive close with the master's second symphony.

### Richard Strauss in Beethoven

The Royal Orchestra under Richard Strauss also had its Beethoven celebration in a special Beethoven program, which opened with a fiery rendition of the "Coriolan" overture and ended with the "Eroica" symphony. The latter made an overwhelming impression in Strauss' inspired interpretation, rich as it was in contrasts and characteristic features. The middle number was the violin concerto rendered by Leopold Premyslaw, the concertmaster of the Royal Orchestra.

### A Javanese Soprano

An evening of compositions by Theodor Streicher, a well known modern Lieder composer, drew out a good sized audience to Bechstein Hall. The program contained two groups of Lieder and a chamber music number entitled "Hausmusik" for violin, viola, and cello, which was played by Gertrud Steiner-Rothstein, Robert Koencke and Fritz Becker. It consists of a minuet and a gavotte, two graceful numbers written in the rococo style, pleasing in their easy flow of melody and effective setting for the three instruments. The Lieder, however, proved of greater value, and made a splendid impression in the excellent renditions they received from Inah Galli, a young Javanese vocalist, pupil of Louis Bachner, the successful American vocal teacher and successor to the late Frank King Clark. Inah Galli is the possessor of a sympathetic soprano voice, that has been admirably trained. Her exotic appearance adds charm to her graceful personality. The public at once took her to their heart.

### "Othello" at the Royal Opera

Verdi's "Othello" is one of the most neglected of the great Italian's operas in Germany, and therefore it was a laudable proceeding on the part of the Berlin Royal Opera to revive the work and give it a worthy production. Fritz Stiedry, the new conductor, demonstrated on this occasion his quite unusual abilities as a leader and interpreter. The cast was splendid. It included practically all the stars of the Royal stage, Jodlowker, in the title role, Joseph Schwarz, as Iago, and Claire Dux, as Desdemona. The tasteful and rich scenery made a splendid impression and the public received the work with evident enthusiasm.

### A Mannheim Premiere

From Mannheim comes the news of the successful premiere of Erwin Lendvai's musical setting of Gerhardt Hauptmann's "Elga." The Hauptmann play was published several years ago as a fragment with the sub-title "Nocturno in seven scenes." It is based on a short and gloomy novel by Grillparzer, rearranged as a libretto by Martha von Zobelitz. There is much of interest in Lendvai's score and much that bespeaks the young Hungarian composer's dramatic talent and sense for scenic effects and musical characterization. He is a master of orchestration and he

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\*MARQUERITA SYLVA, Carmen in the guest performance of Caruso at  
the Berlin Royal Opera.  
MARGARETE MATZENAUER, mezzo-soprano, Metropolitan Opera, New  
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\*HELENA FORTI, soprano, Dresden Royal Opera.  
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often succeeds in finding an original theme. It was a happy idea of his to introduce Palestrina's lamentations in their original setting for male chorus into the score. They are sung by the monks, and contrasting so strangely to the modern music of the opera, they do not fail to make a deep and appealing impression. A novel feature of the instrumentation is the important part that the organ plays in the score. Lederer conducted. The audience was pleased with the novelty, and the composer, who was present, was acclaimed vociferously.

#### Operatic News

Leo Blech's comic opera "Alpenkoenig und Menschenfeind" soon will be given at the Berlin Royal Opera in a new elaboration under the title of "Rappelkopf." Joseph Schwarz, Michael Bohnen and Claire Dux will sing the principal parts.

Karl Armster, baritone of the Hamburg Municipal Opera, has been engaged by the Berlin Royal Opera for a period of five years.

Ernst Hoeber's romantic opera, "Die Rose der Alhambra," had a successful premiere at Cassel.

The cast of the Darmstadt Theater shortly will give five performances in Warsaw.

#### Musical Notes

A collection of Brahms' letters has been published by the German Brahms Society. The work comprises two volumes and contains only letters addressed to P. J. Simrock and Fritz Simrock, Brahms' publishers. It has been edited by the well known Brahms biographer, Max Kalbeck.

"Carnaval," a scherzo for full orchestra by Ferdinand Scherber, of Vienna, will have its first performance in Germany at Dresden, under the baton of the Munich conductor, Ludwig Rueth.

Adele aus der Ohe has composed a sonata for violin and piano. The distinguished pianist played the novelty at Frankfurt, where it met with a very cordial reception. She had the assistance of Otto Dramm, violinist.

A new symphonic poem entitled "Das Kuenstlerfest," by Kurt Peter, was given its first public performance at Altenburg with marked success.

Two chamber music evenings of particular interest were given at Dessau by Franz Mikorey and associates. A novelty by Hans Koessler in the shape of "Kammergesaenge" for one voice, oboe, horn and string quartet made a splendid impression. Koessler's compositions for chorus and orchestra have won a certain reputation throughout the Fatherland.

Johann Ress, a well known and successful Vienna vocal teacher, died in the Austrian capital last week, aged seventy-seven.

A Wagner specialist is not often found among bankers. In the death of Emmerich Kastner, who passed away a few days ago, Vienna has lost a great Wagner connoisseur and the Rothschild banking firm of the Danube city an important official. He had dedicated his life to compiling a Wagner catalogue. Kastner was one of those curious combinations of music connoisseur and official to be found chiefly in Germany or Austria. He was a close friend of the late Hans Richter.

It is reported that Weingartner will follow Nikisch's

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example and tour Switzerland with the Vienna Konzertverein Orchestra.

A biography of the late August Bungert, emanating from the pen of the well known Berlin music literateur, Max Chop, soon will be published by Albert Stahl, in Berlin.

ARTHUR M. ABELL.

#### May Scheider in Demand

Equally in demand as a lyric, coloratura and concert soprano, May Scheider, after finishing her season with the Boston Grand Opera Company, has been appearing in recitals and mixed concerts with unvarying success, and already is booking numerous dates for the season of 1917-18. One of the engagements closed recently is with the Detroit Symphony Orchestra.

Miss Scheider, whose chief European successes were won as a prima donna soprano at the Operas of Karlsruhe, Berlin and Mannheim, created in the last named city the role of Zerbinetta in "Ariadne auf Naxos." She was sent for to do the part, as it is so difficult that few singers in Germany cared to undertake it. Artur Bodanzky conducted the performance. Of Miss Scheider's Zerbinetta interpretation the Frankfurter Zeitung says: "The remarkable performance of Miss Scheider's Zerbinetta is to be praised without restriction," and the Badische Landeszeitung says: "Miss Scheider as Zerbinetta surpassed the singer chosen by Richard Strauss to create the role."

In all, Miss Scheider has sung over forty leading roles at the chief European opera houses, and her press notices coincide in praise of her attractive appearance and person-



MAY SCHEIDER,  
As Zerbinetta in Strauss' "Ariadne auf Naxos."

ality, her perfect vocal, musical and histrionic schooling, and the natural beauty of her singing organ.

Recent American notices of Miss Scheider's appearances contain these expressions:

- A triumph of fine art.—New York Herald.
- Lovely soprano voice; vocal charm.—Chicago American.
- Achieved a great success.—New York Globe.
- One of the most promising sopranos.—New York American.
- Personal charm; sweet, clear voice.—Brooklyn Eagle.
- Sang in a perfect manner.—St. Louis Republic.
- Clear voiced.—St. Louis Times.
- Pure tone; true sense of pitch.—Boston Globe.
- Notably good.—Boston Traveler.
- Finished and agreeable.—Boston Post.
- Most appealing quality of voice.—Detroit Journal.

#### American Organist to Conduct Oratorio on Dubois Anniversary in Paris

Gustin Wright, the American organist, who has resided in Paris for many years, has been chosen as conductor for the anniversary performance of Theo. Dubois' oratorio, "The Seven Last Words of Christ," which is to be sung in Paris on April 5 (Easter week). This occasion is the fiftieth anniversary of the oratorio and the eightieth birthday of Dubois, who has been in turn director of the National Conservatory, member of the Institute, organist of the Madeleine in Paris, etc., etc.

Although it is extremely difficult to muster a large chorus at the present time, Mr. Wright is to direct an orchestra of fifty, organ and chorus of eighty. The soloists will be Mme. Bureau Berthelot, soprano of the Colonne and Lamoureux Orchestral Concerts; M. Plamondon, tenor, and J. Byrnes, the American baritone. Mr. Wright expects to come to the United States shortly after Easter, and will be available for organ concerts throughout the States.

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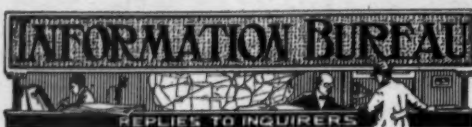
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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

#### What Is Popular Music?

"Will you kindly tell me what is meant by popular music? I see concerts and recitals announced where it says that the program will be of 'popular music.' Is it the fashion to play popular airs, or what is the reason for saying the program will be popular?"

It would appear that programs of popular music were first thought of, and then established, from the fact that the public—that is, the general public—did not attend the concerts and recitals that were devoted entirely to what is often called "heavy" music. In New York, as in every other community—perhaps to a greater extent in New York—there is a large number of musicians who can enjoy only the heaviest of the classical compositions. Anything written by a "modern" composer, that is, anything written within the past hundred years, is quite too light for them, and they deplore the sad falling off of the highest ideals when a program that can be called "popular" is given. But the fact remains that it is not this class of musicians who support the public players and singers of today; the great public is what not only the musical profession has to depend upon for financial support, but also it is what all other varieties of entertainments have to depend upon. The theaters cater to the public; so does the opera; so why not the soloists and the musical organizations?

Now "popular" does not mean at all that the program is not composed of good music. For instance, Sybil Vane's program on February 23 at Aeolian Hall was a popular one. The first number was by Handel, "Angels Ever Bright and Fair," and the group of four included the names of Bach, Mozart and Mendelssohn. While the selections were by these "old masters," Miss Vane had chosen numbers that were comparatively well known to the unmusical concertgoer.

A group of English songs separated the Tchaikowsky aria from the one by Verdi, while there was a group of good old English, Irish, Scotch and Welsh folksongs for the finish; altogether a well thought out scheme. Miss Vane has no fault to find with her audiences; they always fill every available space in the hall and there is perfect sympathy between singer and hearer. So while some of those who only play or sing heavy programs are playing and singing them to empty benches, the artist who moves with the development and advancement of music is delighting thousands instead of hundreds.

Does it not prove that those who want to hear "popular" music also want to hear "good" music when such a fine program appeals to the masses?

The popular programs of the Philharmonic Orchestra on Sunday afternoons fill Carnegie Hall to overflowing. Nor is it the soloist that draws such a crowd, for there are just as many in attendance when only the orchestra plays. If there is a soloist, well and good; if there is not, the orchestral program is invariably one to delight. It certainly could be said that the audiences of the Philharmonic Orchestra concerts are composed of real music lovers who enjoy music even if written yesterday by an unknown man.

#### How Long to Learn Piano?

"I want to learn to play the piano, not for any public work, as I have no ambition to make a career, but I would like to study and be able to play at home for my own amusement. How long will it take me to learn?"

If you are a good student and really want to benefit as much as possible from your lessons, practicing regularly a certain amount each day, you ought in a year to obtain a sufficiently good working basis to go on by yourself. But not even then entirely without instruction. In the second year take a lesson occasionally from your teacher; that is, show the teacher what you are doing and how you are doing it. If you have contracted bad habits of any sort, such as in fingering, etc., the teacher will correct you before the habit has become fixed. One of the greatest helps to your advancement will be your own interest in your work. Select a good teacher, one who will give you the necessary solid foundation upon which to build. Try it for a year, and you will be surprised to see how much you can learn in that time. Do not be one of those pupils who wants to learn to play only "pieces." Playing pieces will come along in due time when you are ready for them. It is the preparation, the commencement, that is the most essential part. When you have acquired facility in exercises and scales, you will find that this facility is just as useful in pieces.

"Make haste slowly" is an excellent motto, and if you do not try to go too fast you will certainly find great enjoyment in using your knowledge for your own amusement.

#### Are They Naturalized?

"Can you tell me if many of the opera singers and musicians who come to America are naturalized? I know that some of them are, but think it is only a few of them."

There are not many of either the singers or other musicians from Europe who have become naturalized in this country. Schumann-Heink is a citizen and has been for

years. Emmy Destinn had applied for naturalization, or taken out papers, before she returned to her own country, which she at present is not being allowed to leave. Mme. Matzenauer also has applied for citizenship.

There are quite a number of Americans singing in the opera, so naturally they are already naturalized, although some of them do not call America their home, but prefer to live in Europe. This is equally true of many musicians who are native Americans, but returned here only because obliged to do so by the circumstances of the war. Some of them will remain here long after the war is ended, but many of them are only waiting and longing for the time when they can go abroad again.

John McCormack is one of the singers who is to become an American citizen. He finds this a very good country to live in and have his work appreciated.

You know that before the war, with few exceptions those who came over here either to sing at the Metropolitan Opera House or to make tours of the country left for Europe on the first available steamer when their respective seasons closed, returning only in time to undertake a new season. So one of the conditions that was formerly so much complained of and criticised is changed, for the exigencies of the case keep many of them here and there can no longer be the complaint that all the large sums of money earned here are taken out of the country.

Undoubtedly there will be more of the foreign musicians settling here, as the demand for music is increasing so rapidly all over the country, the advancement in this particular art having made great progress in the past few years.

But whether Americans naturalized or native born, let us enjoy all the good music that the gods are now providing with us. You know the proverb, "It's an ill wind." Not only are we hearing the best, but the army of students who rushed headlong to Europe are now studying in their own country and finding it, in many cases, far more satisfactory than it was abroad.

#### Wants to Get Engagements

"Will you tell me through the Information column how I can get an engagement to appear at some of the recitals given in the dry goods stores? In the papers I read of music at Wanamaker's and Lord & Taylor's, but do not know who has these musicales in charge. I will be greatly obliged for any information."

Some of the programs given at the places you mention are arranged through a teacher who volunteers to have his pupils appear. You will see on the program that the pupils of So-and-So will sing or play, as the case may be.

Of course the person at the head of the music department of one of these large shops must have an enormous acquaintance among musicians and always be advised of any talented or suitable pupil ready for public work. The real difficulty would seem to be that there was so large a list to select from that the choice would be troublesome. However, if you will write to Homer Williams, Chickering Hall (Lord & Taylor), and Alexander Russell, Wana-

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maker's, there is no doubt that your letter will reach the proper person to give you an answer.

These appearances are probably not remunerative, as there are so many pupils who willingly give their services for the sake of being heard.

#### How Often Does Caruso Sing?

"To settle an argument, would you please advise me how many times Caruso appears with the Metropolitan Opera weekly?"

Caruso sings at the opera twice each week, sometimes three times.

#### Irma Seydel and Lucy Gates

##### Sing With Brooklyn Apollos

The Apollo Club, of Brooklyn, N. Y., Dr. John Hyatt Brewer, conductor, gave the second private concert of its thirty-ninth season at the Academy of Music, Brooklyn, Tuesday evening, February 20. The assisting artists were Irma Seydel, violinist, and Lucy Gates, soprano.

Irma Seydel played the Schubert-Wilhelmj "Ave Maria," "Obertass" by Wieniawski, Kreisler's Viennese popular song, "The Old Refrain," and "Gipsy Airs," by Sarasate. This appearance marked Miss Seydel's forty-third concert of this season. Her tone is very big, warm and beautiful, and especially in the "Ave Maria" left an impression of rich and satisfying fullness. In the Kreisler number, the spirit of romance breathed from every tone, while the pieces by Wieniawski and Sarasate were given with an abandon, a rhythmic swing and dash, that made one forget the violinist's technical exhibition in unqualified enjoyment of her art.

Besides her obligato solo with the Club, Miss Gates gave Spohr's "Rose Softly Blooming," Mohr's "When Celia Sings," a serenade, by De Lange, and "One Golden Day," by Fay Foster. All these songs showed to advantage the beauty and purity of Miss Gates' high soprano, and were artistically sung. In her first encore, "When Love Is Kind," the humorous side of Miss Gates' nature was well to the fore, while the high trills and echo effects of a second encore exhibited the flexibility and beautiful quality of her voice.

The accompanists of the evening were Alfred Robert Boyce at the piano and Albert Reeves Norton at the organ.

The Club sang with great precision of attack and finish, fine volume of tone, and did artistic work in shading. The results justified the work and the skill of both conductor and singer. Their numbers were Avery's "Song of the Timber Trail," Parker's "The Lamp in the West" and "Cossack War Song," the Schubert-Liszt "Great Is Jehovah, the Lord," in which the obligato solo was sung by Lucy Gates (as an encore the Club sang "The Star Spangled Banner," with Miss Gates waving the flag, while the audience joined heartily in the chorus); Dudley Buck's beautiful arrangement of "The Blue Bells of Scotland," and James Bland's "Carry Me Back to Old Virginny," in which Sidney Sellers had the baritone solo, with humming accompaniment by the Club; "When the Boys Come Home," Oley Speaks, and "Rolling Down to Rio," Edward German.

The audience was large and enthusiastic.

#### The Zoellner Quartet in Canada

Edmonton, Alberta, February 17, 1917.

A program of unusual interest and, to add to its distinction, the first of its kind ever given in Edmonton, was the concert of the Zoellner Quartet on February 15 at the McDougall Auditorium.

Judging by the number of people present and the enthusiasm displayed there was no doubt in the minds of the audience as to the high standing of the Zoellners. The applause was so insistent that no less than five encores were played, three of them being at the close of the program. This was the first visit to Edmonton of a string quartet and it is not to be the last, as the Zoellners have been secured for a return engagement in the fall.

The Rotary Club gave a dinner in honor of the Zoellner Quartet on the afternoon preceding the concert, at which the Mayor and other dignitaries of the city and province were present.

The concert was under the direction of Mr. Ross and the program was as follows: Quartets by Mozart and Alfred Hill, with shorter numbers of Glazounow, Skilton and Sinding.

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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed Information Bureau, Musical Courier, 437 Fifth Avenue, New York, N. Y.

#### Thuel Burnham Pleases Music

##### Lovers at Greenville, S. C.

"Thuel Burnham, the noted pianist, held an audience of 800 people spellbound with his wonderful virtuosity." So runs an article in the Daily News of Greenville, S. C. "Mr. Burnham proved not only a virtuoso, but also a man of charming personality. His work was that of a mature musician. He displayed temperament and his ability to play contrasting pieces was truly marvelous. Mr. Burnham's fingering was sure and accurate and despite the great variety on the program, he was equal to all occasions.

"The first group, consisting of numbers from Bach, Mozart and Beethoven, at once placed the audience in sympathy with the artist, while the thunderous tones from parts of MacDowell's 'Sonata Tragica' were wonderfully impressive. Of course the Chopin group pleased all were beautiful and wonderfully performed. Probably no concert in recent years has done more to elevate the taste for higher music than the concert last evening. Such recitals as Mr. Burnham's cannot help but do great good in the community fortunate enough to hear him. The recital was a distinct triumph artistically."

#### Violin Recital at Hotel Irving

Elena de Sayn, a Russian violinist, gave a recital for the benefit of the Gramercy Neighborhood Association at Hotel Irving, New York, on Wednesday evening, February 21. Miss de Sayn played the following program: "La Folia" (Corelli), "Poem" (Tscherepnine), "Caprice Viennois" (Kreisler), "Meditation" (Bortkevitch), "Scene Bachique" (Bossi), "Havanaise" (Saint-Saens). Vera Giles accompanied.

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## Mae Hotz Arouses the Admiration of Philadelphia Music Lovers

Very rarely indeed is a singer accorded the whole-hearted praise which was given to Mae Hotz by the Philadelphia press on the occasion of her recent recital in that city. "Her name is synonymous with beautiful singing inspired by an optimistic philosophy of life which it unmistakably reflects," declared the Public Ledger. The Record spoke of her as a singer of "pronounced ability," and the Evening Ledger remarked that "Her exquisitely modulated and finely schooled voice is something that cannot be praised too much." Further comments follow:

**MAE HOTZ SINGS WELL IN ADMIRABLE RECITAL.**  
CHARMING SOPRANO'S FINE VOICE SHOWS TO ADVANTAGE IN SONG PROGRAM.

Turbulent applause is not always the best standard by which to judge the performance of a musician; and turbulent applause, which suggested that the whole city is her friend, was the lot of Mae Hotz when she stepped on the platform of Witherspoon Hall last night. It was just before this popular Philadelphia soprano gave her recital, in which she had the unobtrusive and more than skillful assistance of Ellis Clark Hammann, the pianist. Fortunately, in this case, the generous shower of handclapping that swept over the principal artist indicated her worth as well as her vogue. Not often do beautiful artistry and the approval of the many go hand in hand in that manner.

Her program last night was most felicitous in its first section. The Mozart "Alleluia" she sang with delicate emphasis and charming tonal color. Haendel's "Skylark, Pretty Rover" had all the grace of a poem by Beddoes or Herrick. The old English pastoral bloomed into quaint and fetching contours and tints under the touch of her voice. Then there was the "Murmuring Brook," sweetly done, and, best of all, the seventeenth century song of a lady's praise to the lilies and the snow and the lamb's fleece.—Evening Ledger.

**SINGER, WITH LOVELY VOCAL ENDOWMENT, GREATLY ENJOYED.**

The charming personality of Mae Hotz, who appeared in song recital in Witherspoon Hall last night, has a tendency to blind one to the actual merit of her fine work. Such freshness and naturalness of voice are difficult to associate with the experienced singer, who has, as a rule, had all the joyousness of song carefully routinized away. Mae Hotz is the happy exception. With beautiful training she has maintained the superior endowment given naturally and has emerged a singer of wonderful grace, spontaneity and fascination. Not only has she a rarely beautiful, true voice, but she uses it with discrimination, singing the songs suited to her high, clear soprano, indulging occasionally in one that shows her effortless vocalization and again in something that gives undreamed of glimpses of dramatic potentialities. Her audience sat entranced through the very perfection of singing in a varied program, which embraced gems by Brahms, Mozart, Haendel, Schubert, Franz and others. —Record.

**POPULAR SOPRANO MAKES HER ART AND HER PERSONALITY STRONGLY FELT.**

But of all Mae Hotz essayed and accomplished it is difficult to speak without superlatives to the risk of fulsome. To hear her at her best—as she was last evening—is to carry away the conviction that there are few such voices on the concert platform anywhere today. The song was not dissociated by her audience from the radiant personality of the artist, whose pleasure in the abundant flowers, the hearty reception, the atmosphere of outspoken, as well as applauding friendliness, was evident. The concert will long remain an unblurred incident in the memories of the many who came through the evil weather to hear it. After Whelpley's fine and finely delivered "A Forest Song," which closed the program announced, no one in the audience, as far as could be seen, departed—in itself an extraordinary tribute. An encore was granted, and Mae Hotz could have sung on limitlessly and found the satisfaction of her hearers equally unbounded.—Public Ledger.

In her recital last night Mae Hotz made a distinct addition to her successes. She proved herself an interpreter of more than usual understanding and artistic feeling, and her ease of manner and exceptionally pleasing presence. An encore was granted, and Mae Hotz could have sung on limitlessly and found the satisfaction of her hearers equally unbounded.—Public Ledger.

Ellis Clark Hammann, at the piano, gave his usual excellent support to the soloist.—Telegraph.

## Gilderoy Scott's Two New York Concerts

Gilderoy Scott, the English contralto, gave two concerts in New York last week, one at the Hotel Majestic, New York, on Tuesday afternoon, and the other on Thursday evening, when she appeared at a joint recital with Bassett Hough at the New York Institute for the Education of the Blind.

The International Pure Milk and Food League gave a patriotic afternoon on the former occasion for the benefit of the Belgian children. Inasmuch as Miss Scott has done considerable relief work, she was glad to "do her little bit," as she expresses it herself. Her numbers were: "Mon cœur s'ouvre à ta voix" (Saint-Saëns); "Songs My Mother Taught Me" (Dvorák) and "Spring" (Hildach). Her magnificent voice instantly won the applause of her hearers, many of whom have been active in Belgian relief work, and appreciated Miss Scott's generosity in coming to their aid.

Her singing for the blind was perhaps more pathetic. Their appreciation of Miss Scott's artistic work manifested itself in a burst of applause after each number. The first group contained "Die Lorelei," "Wienlied" and "Der Erlkönig," by Liszt, Brahms and Schubert. Out of the second group of folksongs pleased the most. These were given with a trace of the contralto's great humor and they went tremendously. They were: "O No, John," "Terrible Robber Men" and "Leezie Lindsay."

## Mildred Langworthy in Demand

Mildred Langworthy's work as teacher of voice culture is being appreciated in the South. She is affiliated with the Atlanta Conservatory of Music and soprano soloist in the First M. E. Church South, of Atlanta, Ga.

Among a large number of students, the following splendid voices are found: Effie Louise Walker, coloratura soprano, Atlanta, Ga.; Lucy Smith, soprano, La Grange, Ga.; Addie Belle Gary, lyric soprano, Nashville, Tenn.; and among Cox College students are Maurine Gostin, Macon, Ga.; Sara Simes, Madison, Ga.; Genie Ward, Cuthbert, Ga.; Gladys Allen, St. Augustine, Fla.; Grace Richards, Hopkinsville, Ky.; Grace Domingos, Macon, Ga., and Nena Maie Morrison.

The Conservatory students recently gave the following program: "An Open Secret" (Woodman), Frances Cleve-

land; "Mary Jane" (Clark), Loyce Shank; "Were I Gard'ner of the Skies" (Chaminade), Grace Richards; "Il est doux, il est bon" (Massenet), Maurice Gostin; "The Lord Is My Light" (Allitsen), Blanche Gardner; "Chanson des Baiser" (Bemberg), Nena Maie Morrison; "Philida" (De Koven) and "I Like the Old Doll Best" (Gaynor), Grace Domingos; "Abide with Me" (Liddle) and "The Elf Man" (Wells), Genie Ward.

Guests who appeared on this program were Addie Belle Gary, of Nashville, Tenn., a beautiful girl with a beautiful lyric soprano voice, and Effie Louise Walker, a coloratura soprano with operatic possibilities.

## Final Home Symphony Concert With Mme. Gadsdski, Soloist, Calls Out Capacity Audience

"All Seats Sold" was the sign that greeted would-be purchasers of tickets in the lobby of Carnegie Hall, New York, on Wednesday evening, February 21. The occasion was the final "Home Symphony Concert" under the auspices of the New York Evening Mail. The concert was given by the Philharmonic Society Orchestra, Josef Stransky, conductor, with Johanna Gadsdski as soloist.

The program included César Franck's D minor symphony, the scherzo from "Midsummer's Night's Dream" (Mendelssohn), "Ocean, Thou Mighty Monster," from "Oberon" (Weber); Strauss' "Death and Transfiguration," the prelude and "Liebestod," from "Tristan und Isolde," and Brunnhilde's battle cry from "Die Walküre" (Wagner). Mme. Gadsdski was in fine voice and received enthusiastic applause, being recalled five times after her singing of the "Oberon" number. She gave excellent interpretations of the "Liebestod" and of her famous Brunnhilde "Ho jo to ho," holding the vast audience in rapt attention.

The Philharmonic Orchestra, under Conductor Stransky, played with their wonted excellence. The exquisite daintiness of the Mendelssohn scherzo especially appealed to the audience, who pleaded long but vainly for a repetition. The Franck and Strauss numbers had authoritative readings, while the "Tristan" music was most beautifully given. The program was well chosen and was heard throughout with evident appreciation.

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## LAWRENCE, KAN.

## New \$125,000 Fine Arts Building Recommended

After a long and bitter struggle with the standpat and retrogressive elements of the Kansas State Legislature, now in session, Dean Harold L. Butler, of the School of Fine Arts, has succeeded in getting a recommendation from the Ways and Means Committee, for the erection of a new Fine Arts building, at the State University of Lawrence. This building, which will be 170 feet long, 68 feet wide, and four stories in height, will cost \$125,000 complete. It will contain forty-two studios and classrooms, and will be connected with the main Administration Building, in which will be added class rooms for the drawing, painting and the design departments. Governor Arthur Capper, of the state, warmly seconded the efforts of Dean Butler, and it was largely through his influence that this appropriation was recommended. The appropriation has not yet been voted by the legislature, but it is not thought that there will be any great opposition to it, as the people in the State of Kansas are strongly desirous of seeing a great School of Fine Arts built up at the State University. At present, the faculty consists of sixteen teachers, with almost 300 students. This is an increase of over 50 per cent. over last year's enrollment, and when the school goes into its new building, as it hopes to, on or before November 1, 1917, it is expected that the enrollment of the school will reach 400 or over.

Mrs. W. B. Thayer, of Kansas City, Mo., has offered to the School of Fine Arts her art collection, valued at over \$150,000, and provision will be made in this building for its proper display. The name of Thayer is an old and honored one in the State of Kansas, for it is often said: "Thayer made Kansas free," so it is fitting that this great collection should find a permanent home at the State University. While this collection has a number of noted oil paintings, it is particularly strong in the department of design, as there is a great number of textiles, ceramics, Japanese prints and ivories, and a large number of miscellaneous articles of high worth. This collection will make Lawrence one of the art centers of the Middle West, and will prove a great boon to the drawing and painting students of Lawrence.

This new building is the result of a two year propaganda carried on by Dean Harold L. Butler, who has traveled Kansas from one end to the other, giving addresses and lectures, endeavoring to arouse the interest of the Kansas people in a great school of art. That his work has been of some effect is manifested by the fact that during the struggle before the Ways and Means Committee, at Topeka, hundreds of letters and telegrams were received by the Governor and various members of this committee, urging upon them the erection of a new building for the School of Fine Arts.

## More Press Opinions of

## Domenico Bove's Philadelphia Recital

Another portion of the excellent press comments regarding the recital which Domenico Bove, the violinist, gave in Philadelphia, is reproduced herewith:

## YOUNG PHILADELPHIAN'S PROGRAM SHOWS MARKED ARTISTIC VALUES.

The encouragement and aid given to Domenico Bove, the violinist, by a number of musically inclined and philanthropic Philadelphians a few years ago has clearly not been in vain on the evidence of the young man's merits of personality, program and performance disclosed at a recital last evening in Witherspoon Hall.

Of these there were many and meritorious exemplifications. Chiefly they were concerned with the spiritual and interpretative sides of Mr. Bove's art. It is on this that he excels in strange contradiction to the numbers of the younger group of artists who are knocking at the door of public approval for artistic recognition.

Mr. Bove is not deficient in technical resource; indeed, he has an equipment far beyond the average and more than adequate for every ordinary occasion.

But he does not perform solely with his technique; he mixes soul in his palette of musical colors. One felt the music meant more than notes; that it expressed moods, purposes, aspirations. Mr. Bove's tone has exceptional volume and usually exceptional clarity.

—W. R. M. in Philadelphia Evening Ledger.

## TALENTED YOUNG VIOLINIST HEARD IN AN INTERESTING PROGRAM.

That gifted young violinist, Domenico Bove, the exceptional promise of whose recent performances has aroused so much interest in the musical circles of this city, confirmed and deepened the excellent impression he had made by his presentation at Witherspoon Hall last evening, in the presence of a large and extremely friendly audience.

Whether the inclusion of the Lalo number was judicious may be questioned, as this composition, which is of considerable length, loses much of its effectiveness through the omission of the orchestra accompaniment. Yet the verve and brilliancy with which it was played went far to justify its choice, and to judge from the heartiness of its applause, the audience was greatly pleased. Another number that went especially well was the "Spanish Dance," which was given with just the right kind of dash and spirit. Altogether it was an enjoyable occasion.—Philadelphia Inquirer.

Last evening, however, he gave the public the first opportunity to hear him in an entire program, and he acquitted himself admirably.

It was the fine style in which he presented these numbers that won him the unstinted applause of a good sized audience, but it was the first opportunity to show the bigness of his violin art in the presentation of the difficult Lalo "Symphonie Espagnole," which he played with fine reserve, perfect as to execution, and with fine interpretation, especially the beautiful andante movement.

His playing is so finished and so individual that a brilliant future is to be predicted for him. —Philadelphia Press.

## DETROIT

## Galli-Curci Inspires Unusual Demonstration—Notable Artists on Roster of Week

Detroit, Mich., February 21, 1917.

Thursday evening, February 15, Manager James E. De Voe added another success to the long list already to his credit when he presented Amelita Galli-Curci to an audience that more than filled the big auditorium. The unanimous verdict at the close of the concert seemed to be that no singer in the earlier days of which there is but tradition could have exceeded this. Perfect naturalness, haunting sweetness of tone, bell like clarity in the upper register, technical difficulties surmounted with an ease that made the listeners gasp, trills and roulades flawlessly executed, created an enthusiasm seldom witnessed. The program was selected with discrimination and proved to have variety enough to be interesting. Manuel Berenguer, flutist, and Homer Samuels, pianist, were the assisting artists.

Tuesday evening, February 13, Julia Culp, mezzo-soprano, and Francis Macmillen, violinist, gave a joint recital at the Arcadia under the auspices of the Central

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Concert Company. Both artists maintained the excellent standard of work for which they are famed. Coenraad v. Bos was the accompanist for Mme. Culp, while Nicolai Schneer at the piano and Charles Frederic Morse at the organ assisted Mr. Macmillen.

John Powell, pianist, was the artist introduced at the Friday afternoon concert of the Detroit Symphony Orchestra, Weston Gales, conductor, given in the Detroit Opera House, February 16. He played the concerto No. 1, in D minor, op. 23, MacDowell, with all the fire and enthusiasm that characterize his playing. It was his first appearance here, and the hope was generally expressed that he may be heard in the near future in recital.

Tuesday evening, February 20, the Central Concert Company gave the last of its series in the Arcadia. The artist was that charming singer, Frieda Hempel, and she was welcomed by a large audience to whom she again demonstrated her versatility. In addition to a Handel aria and "Casta Diva," for a display of satisfactory technical ability, there were songs by Beethoven, Schumann, Wolf, Strauss and other well known composers that called forth her interpretative power, which looms large among her possessions. Paul Eisler was a sympathetic accompanist.

Florence Hinkle, soprano, was the soloist at the Detroit University Glee Club concert, given in the Detroit Opera House, Sunday evening, February 11, and sang delightfully.

Guy Bevier Williams, pianist, was the soloist at the Sunday afternoon concert, given in the Arcadia by the Detroit Symphony Orchestra, February 11. He played the concerto No. 1, in E flat major, by Liszt.

Eleanor Hazzard Peacock sang a group of songs by Mrs. H. H. A. Beach at the Twentieth Century Club Concert, Thursday afternoon, February 15, given in the Century Building. Mrs. Edwin S. Sherrill was the accompanist.

J. S.

## LIVERPOOL

Liverpool, Eng., February 10, 1917.

The last two concerts were conducted respectively by Wassily Safonoff and Sir Henry J. Wood. At the first named Adela Verne undertook the solo of Beethoven's "Emperor" piano concerto with conspicuous ability and Safonoff secured an impressive performance of Glazunoff's sixth symphony. At the second concert Wood introduced a masterly bit of his own scoring of six Bach items from the "forty-eight" and other works, which was very much appreciated even by those conservative people who affect horror at such "irreverence." Elgar's "Enigma" variations—one of his most valuable contributions to modern orchestral matter—and Maurice Ravel's "Rhapsodie Espagnole" were also heard. The latter is quite out of the ordinary and worth repetition at no distant date. Mozart's "Figaro" overture and Coleridge-Taylor's ballade in A minor formed the "poles" of an interesting evening.

## The Catterall Quartet

It is not often that Liverpool amateurs are offered such a superlative treat as that provided by the committee of the Kodewald Concert Club at its third concert of the series, January 29. The string party responsible for the program is headed by Arthur Catterall, who is a noted chef d'attaque of several first class organizations, including the London Queen Hall, Liverpool Philharmonic Society, and others, and is one of the best violinists in the country. His colleagues are worthy of him, viz., John Bridge, second violin; F. S. Park, viola, and J. C. Hock, cello. On this occasion a fine Broadwood grand piano was in evidence with R. J. Forbes at the keyboard, and the united forces brought a notable list to a brilliant conclusion with a magnificent rendering of Franck's quintet in F minor. The other items were Gabriel Fauré's early piano quartet in C minor, op. 15, the piano part of which is the dominant feature and showed the player to great advantage. As a specimen of chamber music, however, it is somewhat unequal and the strings are mainly subordinate, but it is a charmingly melodious example and charged with ebullient vivacity. A sonata by Frederic Delius for violin and piano did not make an instantaneous appeal, but it is one of those pieces that requires closer acquaintance before its full meaning can be grasped. The Franck work, however, was the crowning effort and will not be soon forgotten by those who were present.

W. J. B.

## Valeri Artist-Pupil Delights

## Music Lovers of Malta

When Zatlata Martin, soprano, enjoyed her Soiree d'Honneur at Malta, Puccini's "La Boheme" was the work performed. This is what the Is-Salib had to say regarding the occasion:

On the occasion of the soiree d'honneur of Zatlata Martin, the popular lyric soprano, Puccini's masterpiece, "La Boheme," was very successfully produced under the most distinguished patronage of His Excellency the Governor and Lady Methuen, Major-General Hunter Blair, Rear-Admiral E. Le Marchant, H. H. The Chief Justice and Lady Fremo Azopardi, H. H. The Acting Lieutenant-Governor and Mrs. Bonavia, Sir Hugh Munro, Bart., Mr. and Mrs. Wilbur Kiehlner.

On few occasions was the theater so magnificently and tastefully decorated; all round the house from pit to gallery flags and flowers of every description gave it a brilliant and festive appearance. Conspicuous among the former was a large American flag hanging over the footlights of the stage, which contained a profusion of roses that fell around the serenate as she moved forward to acknowledge the applause of the audience. Bouquets of flowers dotted the boxes and stalls, while verses liberally distributed testified to the merits and popularity of the serenate. From the eve of the performance not a chair was available, while on the night itself the house was full to overflowing.

It would be useless to enlarge on the artistic merits and talent of Miss Martin, as all lovers of music discovered at once in her a charming interpreter of Puccini's Mimi. The part is specially adapted to her fresh and well trained voice, while her acting has been deservedly acknowledged as second to none.

Her first appearance on the stage was the signal for an outburst of applause and a general showering of roses and verses, which were repeated after her aria, "Mi chiamano Mimi," and again at the finale of each act. Bouquets and a number of costly presents testified to the popularity and talent of the benefit taker.

After "Boheme" Miss Martin sang a "Romanza" from "Madame Butterfly," which was enthusiastically applauded, and elicited from the audience calls for more. Whereupon the talented prima donna sang to her own accompaniment Tosti's "Aprile" and "Tentazione" of Frindelli, both of which were highly appreciated and applauded.

Miss Martin is to be congratulated on the success of her soiree d'honneur, as showing that her musical and artistic talents have received a full appreciation from the lovers of music, and also that she has already climbed many rungs of the ladder of fame.

## John Prindle Scott's Prize Ode the

## Official Song of Nebraska

John Prindle Scott's Prize Ode for Nebraska has just been published, and was sung on February 12 by the school children in over 6,500 rural and village schools throughout the State of Nebraska. This is the official State song and will be sung constantly during the fiftieth anniversary celebration of Nebraska's statehood.

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### Meta Reddish Again Triumphs in Porto Rico

The brilliant American soprano, Meta Reddish, whose successes in San Juan last May as star of the Silingardi Grand Opera Company were so pronounced, made her re-entrée, January 30, at the Municipal Theater with the same organization in "Sonnambula," before a capacity audience. At Miss Reddish's entrance on the stage, she was greeted with vociferous applause and she was accorded several ovations during the course of her splendid performance. The young artist's return was awaited with immense expectancy. During the past two weeks, Miss Reddish has been heard in "Lucia," "Rigoletto," "Traviata," and "Puritani," a succession of veritable triumphs for the diva. During her stay here, the soprano has received much social attention, several receptions having been tendered her by prominent society leaders, one at the Executive Mansion, on Monday, by Governor and Mrs. Thayer, having been a very elaborate function.

In reviewing Miss Reddish's recent Porto Rican successes, the press has given the prima donna column after column of highly flattering tributes. A few extracts are herewith appended:

Meta Reddish again enchanted her audience with the purity of her exquisite voice, her lovely personality and her supreme art. The "Ah! non credea mirati" was a masterpiece of vocal achievement.—*La Democracia*, January 31, 1917.

As Gilda, Meta Reddish obtained a complete triumph. After her superb rendition of "Caro nome," it seemed that the ovation would never cease.—*La Democracia*, February 2, 1917.

Meta Reddish was an adorable Gilda. She sang with sublime expression and ethereal vocal qualities.—*Correspondencia de Porto Rico*, February 2, 1917.

Meta Reddish as Violetta repeated her triumph of last May in the same role. "La Traviata" is exceptionally adapted to the innumerable assets of this gifted artist. Both vocally and histrionically, it would be difficult to imagine a more lovely interpretation of the difficult role.—*El Tiempo*, February 10, 1917.

Meta Reddish as Lucia registered a triumph the like of which we have never witnessed in San Juan. Vociferously applauded after her airs and duets of the first acts, the mad scene was rendered with such beauty of tone, such marvelous technical precision, that the singer was accorded a great demonstration from the assemblage. A portion of the air was finally repeated. Miss Reddish was presented with magnificent flowers at the termination of the act.—*Boletín Mercantil*, February 6, 1917.

The role of Elvira ("I Puritani") found in Meta Reddish a most competent executant. The celebrated "Polacca" was given with astonishing ease and precision, the complicated variations offering no difficulties to the accomplished artist. The grand air "Qui la voce" and the succeeding rondo were both models of perfect bravura singing and bel canto. The soprano embodied the exquisite andante with such delicate pathos and vocal beauty that many of the audience were visibly moved. Miss Reddish's triumph was indeed complete.—*El Tiempo*, February 12, 1917.

### Successful Samoiloff Pupils

Jean Barondess, lyric soprano, pupil of Lazar Samoiloff, of New York City, has been engaged by the Silingardi Opera Company. She has appeared in Porto Rico and other cities in South America in "Othello," "Pagliacci," "Sonnambula" and other operas with great success. The Spanish papers say she is the pride of the company. She has had no other teacher than Samoiloff.

Three other young ladies are engaged by J. J. Schubert for productions of musical plays. Mr. Schubert and Mr. Simmons, listening to their singing, asked Mr. Samoiloff, "Where do you get such exceptional, wonderful voices?" Mr. Samoiloff answered, "I create them in my studio in Carnegie Hall." The three young ladies have been his pupils for only two or three years. These three and a few others sang in Aeolian Hall on February 22, in Samoiloff's pupils' recital.

### Barleben Engagements

Karl Barleben, who gave a debut recital at the Princess Theater, New York, February 27 (a review will appear in the March 8 issue of the *MUSICAL COURIER*), has played at various cities, with clubs, etc., since the beginning of the season. In part, these engagements were: Somerville, Mass., November 16; Lynn, Mass., December 4; Willimantic, Conn., December 12; Rockland, Mass., January 15; Pittsfield, Mass., January 22; Catskill, N. Y., January 23; Southampton, S. I., February 1; Mattituck, S. I., February 2; New York, Arneemann Recital, Astor Gallery, February 5; Nashua, N. H., March 5; Springfield, Me., March 6; Brockton, Mass., March 8; Somerville, Mass., March 13.

### SAN FRANCISCO

Much artistic piano playing was the feature of the latest concert of the San Francisco Musical Club, at the St. Francis. Blanche B. McGaw played with fine finish and splendid technic "Gnomonreigen," by Liszt, and the first movement in Rubinstein's concerto in D minor. Excellent work was done also by Clara Rauhut Snyder, Mrs. Cecil Stone, Alberta Livernash, Marion de Guerre, Mrs. Edward Young, and Gertrude Byrne. The applause was spontaneous and emphatic.

Jack Hillman's recital at the St. Francis was very successful, with large attendance, and in the pleasing quality of his vocalism. Mr. Hillman was assisted by Alfred Wallenstein, cellist, whose performance was artistic. Mrs. Robert Hughes was at the piano.

All adjectives signifying endowment were used by the local critics in behalf of the great artistry of the Flonzaleys during the season of the quartet, which closed Sunday, February 18, with a concert in the Scottish Rite Auditorium, under the local management of Will L. Greenbaum. D. H. W.

### Grace Hoffman Delights Audience

Grace Hoffman, the possessor of a phenomenal coloratura soprano, is at present at the Strand Theater, New York City. Her selection last week was "Charmant Oiseau," by David, which she interpreted with technic and tone equal to the foremost singers of the day. Her audiences are always enthused by her delightful singing. She is indeed a credit to any one for whom she sings and a large drawing card wherever she appears.

### Unclaimed Letters

Letters addressed to Florence Wallace, Louise de Lara, Mme. Miroslava are being held at the *MUSICAL COURIER* office, 437 Fifth Avenue, for claimants. Any information tending to place the above in the proper hands will be appreciated.

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